

CATALOGUE OF THE LACE

IN THE

SOUTH KENSINGTON MUSEUM.



LAPPET,  
FINE PILLOW BRUSSELS, 'POINT D'ANGLETERRE',  
Style of Louis XV. BELGIAN, 18th Century.

SCIENCE AND ART DEPARTMENT  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
SOUTH KENSINGTON MUSEUM.

---

A

DESCRIPTIVE CATALOGUE  
OF THE  
LACE AND EMBROIDERY  
IN THE  
SOUTH KENSINGTON MUSEUM.

BY MRS. BURY PALLISER.

*WITH FOURTEEN ILLUSTRATIONS.*



LONDON:  
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,  
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY.  
FOR HER MAJESTY'S STATIONERY OFFICE.

1871.



## CONTENTS.

INTRODUCTION	7
I.—LACIS AND CUTWORK: ITALIAN, FRENCH, AND ENGLISH	13
II.—ITALY, SPAIN, AND PORTUGAL:	
ITALIAN POINT	16
VENETIAN POINT	19
ROSE POINT	21
SPANISH POINT	22
PORTUGUESE POINT	23
GENOESE POINT	23
III.—THE NETHERLANDS. BELGIUM AND HOLLAND:	25
BRUSSELS	30
MECHLIN	33
YPRES	34
DUTCH POINT	34
IV.—GERMANY AND NORTHERN EUROPE:	
SAXONY	35
DENMARK	36
SWEDEN	36
RUSSIA	36
V.—FRANCE:	
ALENCON	38
ARGENTAN	39
VALENCIENNES	40
LILLE	41
CHANTILLY	42
CALVADOS	43
DIEPPE	44

VI.—ENGLAND :						
HONITON	-	-	-	-	-	46
BUCKINGHAMSHIRE	-	-	-	-	-	47
VII.—IRELAND :						
DUBLIN NORMAL LACE SCHOOL	-	-	-	-	-	49
BELFAST NORMAL LACE SCHOOL	-	-	-	-	-	50
VIII.—MALTA :	-	-	-	-	-	53

BOOKS ON LACE in the National Art Library of the South Kensington Museum	-	-	-	-	-	57
--	---	---	---	---	---	----

PHOTOGRAPHS OF LACE in the National Art Library of the South Kensington Museum	-	-	-	-	-	59
--	---	---	---	---	---	----

II.—ITALY, SPAIN, AND PORTUGAL						
19	-	-	-	-	-	ITALIAN Points
20	-	-	-	-	-	Spanish Points
21	-	-	-	-	-	Portuguese Points
22	-	-	-	-	-	ROPE Points
23	-	-	-	-	-	SPANISH Points
24	-	-	-	-	-	Portuguese Points
25	-	-	-	-	-	GERMAN Points
26	-	-	-	-	-	III.—THE NETHERLANDS, BELGIUM, AND HOLLAND
27	-	-	-	-	-	HOLLAND
28	-	-	-	-	-	BRUSSELS
29	-	-	-	-	-	MECHENIN
30	-	-	-	-	-	Ypres
31	-	-	-	-	-	DELFT Points

IV.—GERMANY AND NORTHERN EUROPE						
32	-	-	-	-	-	GERMANY
33	-	-	-	-	-	BRUNSWICK
34	-	-	-	-	-	DESSAU
35	-	-	-	-	-	STUTTGART
36	-	-	-	-	-	HERSCH

V.—FRANCE						
37	-	-	-	-	-	AMBOISE
38	-	-	-	-	-	YVRE
39	-	-	-	-	-	YVERDON
40	-	-	-	-	-	YVERDON
41	-	-	-	-	-	YVERDON
42	-	-	-	-	-	PARIS
43	-	-	-	-	-	CHARTRES
44	-	-	-	-	-	CAEN
45	-	-	-	-	-	DREUX

## ILLUSTRATIONS.

---

	Page
I.—GUIPURE LACE. <i>Italian, 17th century</i>	- 15
II.—ANCIENT VENETIAN POINT. <i>18th century</i>	- 19
III.—SCALLOPED POINT, FLAT VENETIAN. <i>17th century</i>	- 20
IV.—VENETIAN POINT. <i>18th century</i>	- 20
V.—ROSE OR RAISED POINT. <i>17th century</i>	- 22
VI.—GENOESE POINT. <i>16th or 17th century</i>	- 24
VII.—PILLOW BORDER GUIPURE À BRIDE. <i>Bel- gian, 17th century</i>	- 27
VIII.—LAPPET, POINT D'ANGLETERRE. <i>Brussels, 18th century</i>	- 31
IX.—BORDER LACE, POINT À L'AIGUILLE. <i>Brussels, 18th century</i>	- 32
X.—BORDER LACE. <i>Mechlin, 19th century</i>	- 33
XI.—LAPPET, POINT D'ALENÇON. <i>French, 18th century</i>	- 38
XII.—FLOURNE, POINT D'ARGENTAN. <i>French, 18th century</i>	- 40
XIII.—LACE COLLAR. <i>Honiton, 19th century</i>	- 47
XIV.—POINT LACE COLLAR. <i>Irish, 19th century</i>	- 50

---

## ILLUSTRATIONS

---

- VIA—POINT LAKE COTTAGE. *Wood*, 1840 *century*
- XIII—LAKE COTTAGE. *Wood*, 1840 *century*
- XII—HOUNING'S POINT D'ARGENTAN. *Wood*
- XI—TAPET POINT D'AMMENDING. *Wood* 1840 *century*
- X—BORDIER LAKE. *Wood*, 1840 *century*
- IX—BORDIER LAKE POINT A L'VIGNE. *Wood* 1840 *century*
- VII.—TAPET POINT D'ENGLETERRE. *Wood*
- VII.—LAPEET POINT D'ENGLETERRE. *Wood*
- VI.—PILOW BORDER CUPURE Y RUISE. *Wood*, 1840 *century*
- V.—ROSE OR RAIRED POINT. *Wood* 1840 *century*
- IV.—GENOIS POINT. *Wood* 1840 *century*
- III.—SAILTOPPED POINT ETAT ARGENTAN. *Wood* 1840 *century*
- II.—VINCINT ARGENTAN POINT. *Wood* 1840 *century*
- I.—GENUIN LAKE. *Wood*, 1840 *century*

## CATALOGUE OF LACE.

## INTRODUCTION.

Most delicate and elaborate among all the textile fabrics, none has contributed more largely to the elegances and luxuries of life than Lace. Born in the convent, it was first applied to ornament the Church and its ministers. It was here that its most splendid specimens were produced, works of such exquisite skill and patient toil as could only have been executed by those to whom it was a labour of love, and whose dearest office was to deck with the choicest productions of their needle the shrine of their favourite saint. When lace passed into more general use, it adorned alike the ladies and gallants of the Court, and was worn in the greatest profusion. Lace attends us on every special occasion of life. It envelopes the infant at the baptismal font, veils the bride at the altar, and still enshrouds the dead in many countries of Southern Europe.

The first lace made was of heavy texture, adapted to the solid materials that formed the costume of the period. It partook more of the character of embroidery, with which it was then constantly united. It consisted of two descriptions called "Lacis" or "Darned Netting," and "Cutwork."

Lacis was a network of square ground, called "Rézeuil," upon which the pattern was either darned or worked in with counted stitches, "Point compté," like the modern "Filet Brodé," or formed of pieces of linen cut out and sewn on or "applied" to the net. This kind of work was executed in

large pieces for altar cloths, coverlets, the borders of curtains, and bed hangings, and was often worked in coloured silks and gold thread. It is also called "Opus Araneum," or "Spiderwork."

Cutwork was made in different manners. A network of threads was attached or gummed to a piece of cloth called quintin, from the town in Brittany where it was first fabricated, and the pattern formed by sewing round the parts of the cloth that were to remain, with button-hole stitch and cutting the rest away; hence its name of cutwork. At other times, no cloth was used at all, but the threads were arranged on a frame radiating from one common centre, and then worked into various patterns, formed throughout by variations of two stitches, as shown in Figs. 1 and 2.

Fig. 1.

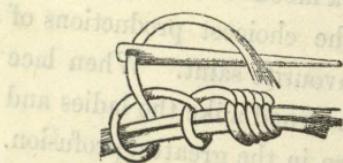


Fig. 2.



To this class belong the old conventional lace of Italy, often called "Greek lace,"\* and the finer and more delicate geometric laces which in the 16th and 17th centuries were in universal use, and were all comprised under the general name of "Cutworks." Embroidery, lacis, and cutwork are often combined in the same piece, squares of lacis alternate with squares of linen, in which both embroidery and cutwork are introduced. Many examples are in the Museum, among the altar cloths and other objects of ecclesiastical use, of fine and most curious workmanship.

\* The Greek lace is so called from its having been brought from the Ionian Islands, where it has been taken principally from the tombs, having adorned the grave clothes of the dead. The hunting the catacombs for this funeral lace has become a regular trade.

In the 16th century the making of lacis and cutwork formed the principal occupation of the ladies of the day, and numerous books of patterns\* were published for their use; most of them were printed in Italy. Among these, the work of Frederic Vinciolo, a Venetian, was most widely circulated. These books have now become scarce. Many perished in the using, for the pattern was transferred either by tracing with a metal style or by pricking it through and then powdering it with charcoal. As they were costly in price, the patterns were copied upon "Sam Cloths" or samplers for more general use. Many of these have been handed down to us, carefully preserved in families from generation to generation as memorials of the excellence of the needle.

Lace is made of gold, silver, silk, cotton, and flax, to which may be added the fibre of the aloe, employed by the peasants near Genoa and in Spain.

It consists of two parts, the ground (*French* réseau) and the pattern.†

The ground is generally a plain network of honeycomb or six-sided meshes, variously formed in the different kinds of lace; and in some of the older descriptions, instead of the network ground, the pattern or flowers are connected by irregular threads overcast with button-hole stitch, or fringed with loops or knots. These are called by our English lace-makers "Pearl Ties," by the French "Brides," and by the Italians "Legs." The "Rose" Point, and many others of the needle-made laces of Italy and Spain, are thus united, and so are those old pillow laces of Flanders and the modern Honiton, to which have been assigned the name of "Guipures." In

\* There are several of these pattern books in the National Art Library. See List at end.

† The French lace makers call the close part of the pattern "toilé," and that which is more open "grillé" (grating). It is from the alternate use of these two stitches, "toilé" and "grillé," that the shades are produced in modern lace.

some kinds of lace, there is no ground at all, the flowers joining each other. In the last century, lace made with the network or honeycomb ground was called "grounded" to distinguish it from that where the pattern is united by "ties." In this catalogue, the French terms of "à Réseau" and "à Bride," are employed, as more explicit than the English denominations.

The pattern or flower, technically called "gimp" or "cloth," from its compact texture, is either made together with the ground, as in Mechlin, Valenciennes, and Buckingham; or separately, as in Brussels or Honiton, where it is afterwards either worked into the ground or sewn on, "Applied." The little raised cord which surrounds the pattern is called "Cordonnet." The openwork or fancy stitches are termed "Fillings" or "Modes."

Lace has two edges; the upper, called "pearl" or "picot," consists of a row of little points at equal distances, forming a kind of fringe to the edge; and the lower or "footing," a narrow lace that serves to strengthen the ground and to sew the lace to the material upon which it is to be worn.

Lace is divided into two classes, point and pillow. Point is made with a needle on a parchment pattern; pillow by the weaving, twisting, and plaiting of the threads with bobbins, upon the well-known cushion which bears its name.

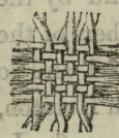


Fig. 3.

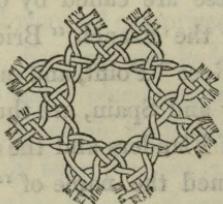


Fig. 4.

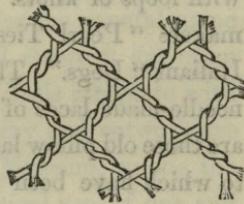


Fig. 5.

The pattern in most of the varieties is made by weaving or "clothing" (fig. 3); the ground or mesh by plaiting (fig. 4); or, in other varieties, by twisting the threads (fig. 5). Fig. 4 represents the four thread Brussels or Honiton ground.

The principal point laces are the ancient laces of Italy, Spain, and Portugal; and the more modern lace of France, called Point d'Alençon.

The pillow laces are those of Mechlin, Lille, Valenciennes, Honiton, Buckingham, and many manufactories in France.

Brussels makes both point\* and pillow.

The Italians claim the invention of needle-made lace from a very early period, but it was not until the 16th century that it came into universal use; and the points or Cutworks of Italy were, with those of Flanders, in general request to form the ruff of Queen Elizabeth, the falling collar of Charles I., and the "Whisk" or Medicean ruff of his Queen Henrietta Maria. Lace was then worn in the greatest extravagance at the Courts of England and France, and not only were the ruffs, cuffs, caps, collars, handkerchiefs, and aprons of lace, but even the tops of the boots were trimmed with the same costly material. In under clothing the linen breadths were united by a narrow insertion called "Seaming" lace, and sheets, pillow cases, and bed curtains were joined in the same manner. All the lace of this period is of geometric design, in squares or circles variously combined. It is not until the end of the 17th century that these forms are replaced by the flowing lines of the Louis XIV. style. Lace, like every other ornamental fabric, partakes of the character of the time.

In making the catalogue of the Italian and Spanish lace of the 16th and 17th centuries, it is to be borne in mind that though the finer needle points belong to Italy and especially to Venice; the points in relief to Venice and Spain; and those made on the pillow to Genoa; yet, as all were the pro-

---

\* Though the word "point" strictly implies needle-made lace, yet it is also used to designate any particular manufacture. In common parlance, we say Mechlin point, Honiton point, &c., although these are all pillow made.

duce of the convent or of private industry, though a general national characteristic may be assigned to each, the same laces may have been made in almost every country of Europe.\*

\* Lace was also made by drawing and dividing the threads of fine cambric, and working them into a pattern and ground with the needle, after the manner of hemstitch.

PART OF A PLATE OF ENAMELLED SILVER. Renaissance pattern with open-work intarsia from the collection of the Duke of Pomerania given by Mr. W. Chapman. L. 3 in., W. 2 in. Given by Mr. W. Chapman. 550.-'68

PLATE OF SILVER. Renaissance pattern with open-work intarsia from the collection of the Duke of Pomerania given by Mr. W. Chapman. L. 3 in., W. 2 in. Given by Mr. W. Chapman. 550.-'68

## I.

## LACIS AND CUTWORK.

CUSHION COVER. Lacis or darned netting, cut-work (point coupé), and embroidery. *Italian*. 16th centy. 19 in. square. Bought, 1*l.* 600.-'54.

BORDER. Lacis or darned netting of unbleached thread. *French*. 17th centy. L. 3 ft. 10 in., W. 4*1*/*2* in. Bought, 4*s.* 2*d.* 1040.-'55.

BORDER. Lacis or darned netting, vine-leaf pattern. *Italian*. 17th centy. L. 5 ft. 4 in., W. 7*1*/*2* in. Bought, 14*s.* 4220.-'57.

BORDER. Lacis in yellow and white thread. *Italian*. 16th centy. L. 23 ft., W. 4*1*/*2* in. Bought, 1*l.* 8*s.* 619.-'64.

LACIS BORDER. Dark grey ground, with foliated pattern in light grey and white; outline in dark brown. *Italian*. 17th centy. L. 14 ft., W. 13 in. Bought, 1*l.* 2*s.* 4*d.* 620.-'64.

CURTAIN. *Italian*. 17th centy. L. 10 ft., W. 6 ft. Bought, 1*l.* 3*s.* 1034.-'55.

CURTAIN. The pattern consists of alternate vertical columns of cut-work, lacis, and linen. *Italian*. 16th centy. L. 8 ft., W. 5 ft. 3 in. Bought, 1*l.* 2*s.* 1035.-'55.

PIECE OF LINEN EMBROIDERY. The pattern in squares, consisting of lacis, alternate with strips of linen in which cut-work is introduced. Open-work borders. *English*. 17th centy? L. 19 in., W. 22*1*/*2* in. Given by Mr. W. Chapman. 45.-'66.

PART OF A STRIP OF EMBROIDERY. Rectangular pattern, with cut-work introduced, from the cathedral at Prague, worked, according to tradition, by Anne of Bohemia, Queen of Richard II. of England. *English.* Late 14th centy. L. 9 in., W.  $3\frac{1}{8}$  in. Given by Mrs. Bury Palliser. 556.-'68.

This specimen of needlework is part of an ecclesiastical vestment, preserved under glass in the treasury of the cathedral of Prague, as the gift of the "Good Queen Anne," as the wife of Richard II. was called. Some years since a piece was taken off the original garment to form the border of an altar-cloth. When washed, it fell into holes and was cast aside. The above specimen is a portion of the washed border.

TOILET COVER. Cut-work, in fine small squares. *Italian.* 16th centy. 3 ft. 4 in. square. Bought, 3l. 4s.

1366.-'55.

PIECE OF LINEN EMBROIDERY. Rectangular geometric pattern, with small insertions of cut-work. *Italian.* 16th centy. L.  $10\frac{3}{4}$  in., W.  $3\frac{1}{2}$  in. Bought (Bock Colln.).

1354.-'64.

BORDER. Embroidery and cut-work. *Italian.* 16th centy. L. 3 ft. 11 in., W.  $4\frac{1}{2}$  in. Bought, 4s. 1d.

1041.-'55.

PIECE OF LACIS. Part of a curtain. Neapolitan, *Italy.* 17th centy. L. 9 in., W. 11 in. Given by Mrs. Bury Palliser. 759.-'68.

SQUARE OF LACIS. With a figure of a pelican "in its piety" in "point compté." *French.* 16th centy.  $3\frac{1}{2}$  in. square. Given by Mrs. Bury Palliser. 760.-'68.

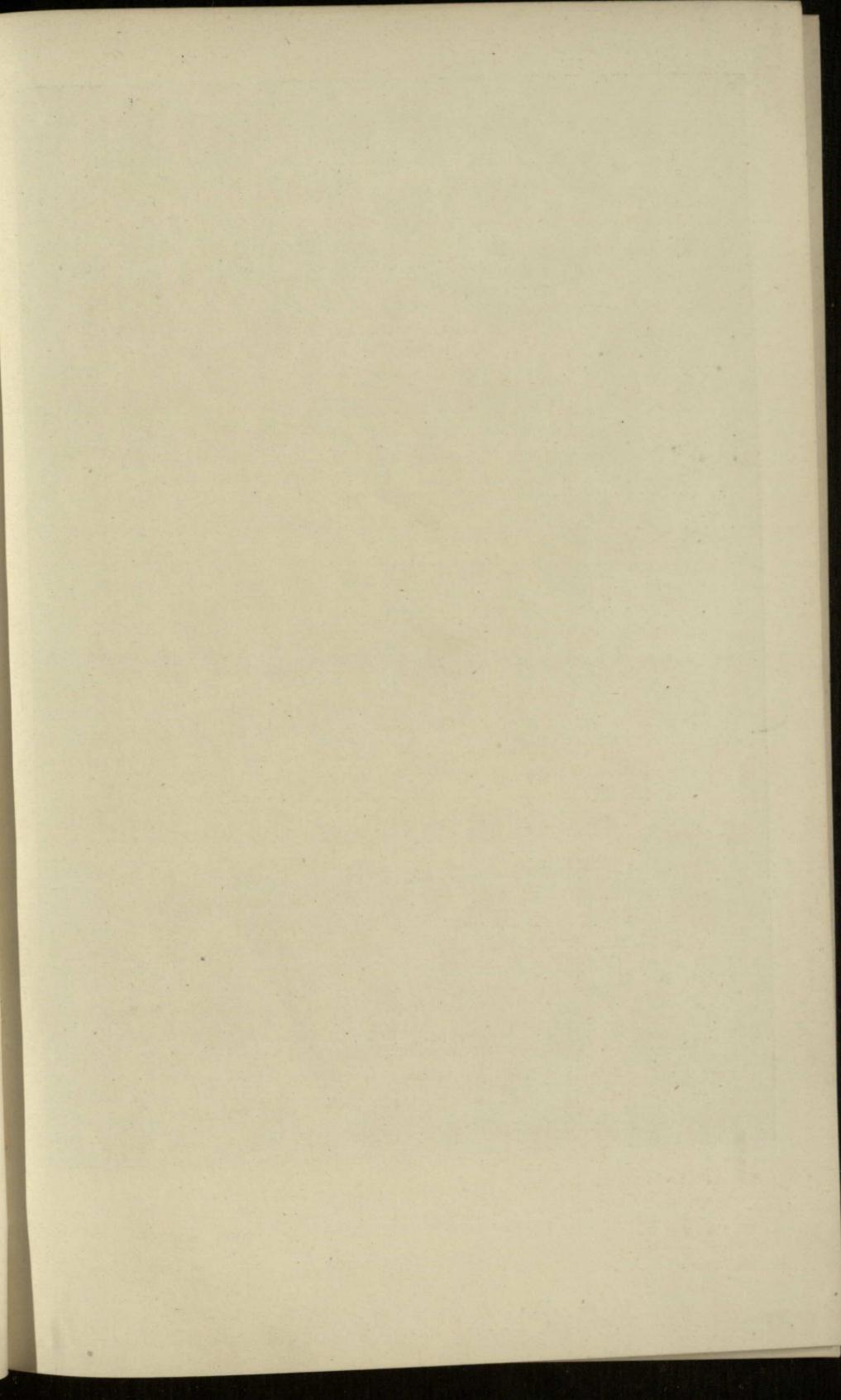
TABLE COVER. Green silk, with white border of thread lacis or darned netting. Venetian, *Italy.* About 1540. L. 5 ft. 6 in., W. 3 ft. 4 in. Bought, 15s. 4218.-'57.

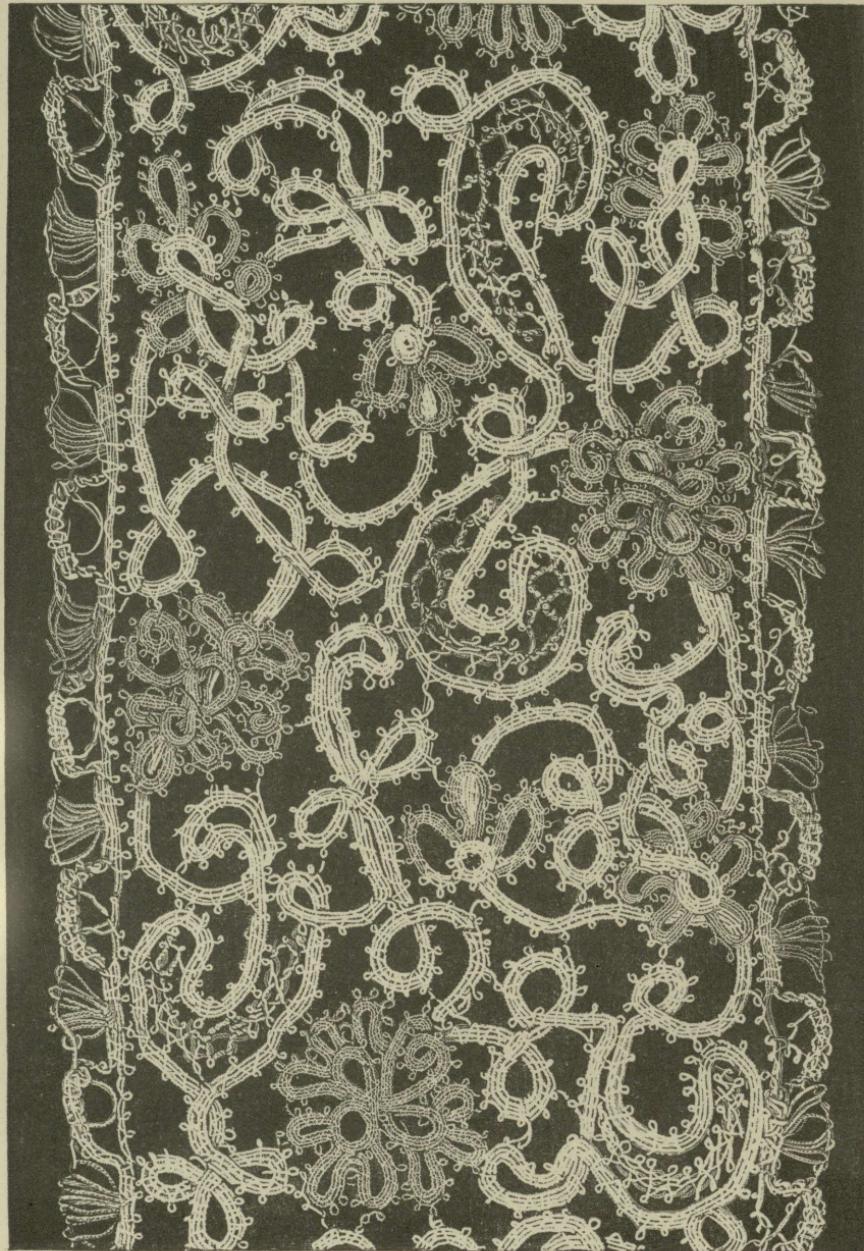
TABLE COVER. Green silk, with centre of blue silk, and border of thread lacis or darned netting. Venetian, *Italy.* About 1540. L. 6 ft. 5 in., W. 3 ft. 7 in. Bought, 15s. 4219.-'57.

LACIS BORDER OF SILK. Vine scroll pattern, enriched with gold and silver thread. 16th centy. L. 2 ft. 8 in. W. 9 in. Bought, 4l. 11s. 8d. 4462.-'58.

LACIS BORDER. Embroidered in compartments, with bouquets of flowers in coloured floss silks. Silk embroidery on ground of purple gauze. *Italian.* 18th centy. L. 5 ft. 5 in., W. 5 in. Bought, 8s. 623.-'64.

LACIS BORDER. Large flowers in coloured floss silks. *Italian.* 18th centy. L. 8 ft. 3 in., W. 11 in. Bought, 8s. 624.-'64.





### GUIPURE LACE

Resembling gimp in its workmanship, with pattern in red, white, and blue.

ITALIAN, 17th Century.

SMALL COVERLET. Silk with lacis border embroidered with silks of various colours. *Italian*. 17th centy. L. 2 ft. 6 in., W. 2 ft. Bought, 12s. 625.-'64.

BORDER. Embroidery with cut-work introduced. *Italian*. 16th centy. L. 3 ft. 10 in., W. 4½ in. Bought, 4s. 1d. 1042.-'55.

PIECE OF LINEN BORDER. Embroidered edge with cut-work middle. *Flemish*. 16th centy. L. 21 in., W. 7½ in. Bought (Bock Colln.). 1358.-'64.

NAPKIN, ornamented with geometric designs in cut-work, and patterns in coloured thread. Made by the peasants in the province of Scania. *Sweden*, modern. 15 in. square. Given by Mrs. Bury Palliser. 234.-'69.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and green. *Italian*. 17th centy. L. 12 ft. 7 in., W. 5 in. Bought, 2l. 17s. 8d. 621.-'64.

We have no information where this singular lace, Nos. 621, 622, was made. Its vermiculated pattern is very original.

BORDER. Guipure lace, resembling gimp in its workmanship, with pattern in red, white, and blue. *Italian*. 17th centy. L. 6 ft., W. 6 in. Bought, 8l. 622.-'64.

## II.

## ITALY, SPAIN, AND PORTUGAL.

BORDER. Broad Vandyked point. *Italian*. 16th or 17th centy. L. 15 in., W. 7 in. Bought, 11s. 4d. 844.-'53.

The compact wiry geometric patterned laces, comprised in the following series, are made with the button hole stitch, and compose the class called Cutworks, Italian or Venetian point, Greek lace, and, in modern Italy, "Reticella."

BORDER. Fine point, made of unbleached thread. *Italian*. 16th or 17th centy. L. 3 ft., W. 2 in. Bought, 8s. 852.-'53.

BORDER. Venice point. *Italian*. 16th or 17th centy. L. 1 ft. 10 in., W. 3½ in. Bought, 4s. 1360.-'55.

PIECE OF POINT, with edging. *Italian*. 16th or 17th centy. L. 17½ in., W. 4 in. Bought, 6s. 8d. 7504.-'61.

PIECE OF POINT, with edging. *Italian*. 16th or 17th centy. L. 17½ in., W. 4 in. Bought, 6s. 8d. 7505.-'61.  
Similar to No. 7504.

BORDER OF POINT. *Italian*. 16th or 17th centy. L. 3 ft. 1 in., W. 3 in. Bought, 6s. 8d. 7509.-'61.

PIECE OF POINT, bordered by a smaller pattern. *Italian*. 16th or 17th centy. L. 2 ft. 5 in., W. 3 in. Bought, 6s. 8d. 7510.-'61.

BORDER. Broad point, scalloped. *Italian*. 16th or 17th centy. L. 5 ft. 8 in., W. 4½ in. Bought, 1l. 10s. 851.-'53.

PIECE OF POINT. Pattern, in circles, surrounded with double Vandyke edging. *Italian*. 16th or 17th centy. L. 3 ft. 2½ in., W. 6½ in. Bought, 6s. 8d. 7506.-'61.

BORDER OF POINT. *Italian*. 16th or 17th centy. L. 5 ft. 8 in., W. 8½ in. Bought, 6s. 8d. 7515.-'61.

This and the next are good specimens of geometric lace, the pattern repeated throughout.

BORDER OF POINT. *Italian*. 16th or 17th centy. L. 3 ft. 8 in., W. 7¾ in. Bought, 6s. 8d. 7516.-'61.

BORDER OF POINT. *Italian*? 16th or 17th centy. L. 19 in., W. ¾ in. Bought, 4s. 609.-'53.

BORDER. Vandyked point. <i>Italian</i> . 16th or 17th centy. L. 33 in., W. 4 $\frac{1}{4}$ in. Bought, 15s.	313.-'69.
PIECE OF POINT. <i>Italian</i> . 16th or 17th centy. L. 4 ft. 10 in., W. 4 $\frac{1}{8}$ in. Bought, 1l. 15s.	314.-'69.
PIECE OF POINT. <i>Italian</i> , with curious figures of a man and woman. 17th centy. L. 14 $\frac{1}{2}$ in., W. 2 $\frac{1}{2}$ in. Bought, 1l.	315.-'69.
INSERTION OF POINT. <i>Italian</i> . 16th or 17th centy. L. 18 in., W. 2 $\frac{3}{4}$ in. Bought, 1l.	605.-'53.
INSERTION OF POINT. <i>Venetian</i> ? 16th or 17th centy. L. 18 in., W. 2 $\frac{3}{4}$ in. Bought, 15s.	606.-'53.
INSERTION OF POINT. <i>Italian</i> . 16th or 17th centy. L. 19 in., W. 2 $\frac{3}{4}$ in. Bought, 15s.	607.-'53.
INSERTION OF POINT. <i>Italian</i> . 16th or 17th centy. L. 19 in., W. 2 $\frac{3}{4}$ in. Bought, 12s. 6d.	608.-'53.
EDGING. Narrow point. <i>Italian</i> . Late 16th or 17th centy. L. 19 in., W. $\frac{3}{4}$ in. Bought, 5s.	610.-'53.
EDGING. Narrow Vandyked point. <i>Italian</i> . 16th or 17th centy.? L. 7 in., W. 1 $\frac{3}{4}$ in. Bought, 2s.	1362.-'55.
EDGING. Narrow point. <i>Italian</i> . 16th or 17th centy. L. 2 ft., W. 1 $\frac{1}{2}$ in. Bought, 7s.	1363.-'55.
EDGING. Narrow Vandyked point. <i>Italian</i> . 16th or 17th centy.? L. 1 ft. 6 in., W. 1 $\frac{1}{4}$ in. Bought, 5s.	1364.-'55.
EDGING. Narrow point edging. <i>Italian</i> . 16th or 17th centy. L. 1 ft. 3 in., W. 1 $\frac{1}{4}$ in. Bought, 5s.	1365.-'55.
BORDER. Large scalloped point for the falling collar, worn in the 17th centy. <i>Italian</i> . 17th centy. L. 1 ft. 11 in., W. 4 $\frac{1}{2}$ in. Bought, 6s. 8d.	7507.-'61.
BORDER. Large scalloped point, with edging attached, for the falling collar. <i>Italian</i> . 17th centy. L. of border, 3 ft. 4 in., W. 4 in., L. of edging, 4 ft. 9 in., W. 1 in. Bought, 6s. 8d.	7508.-'61.
BORDER. Large scalloped point, for the falling collar. <i>Italian</i> . 17th centy. L 22 in., W. 5 $\frac{1}{2}$ in. Bought, 1l.	1371.-'55.

The falling collar was sometimes made entirely of lace or cutwork, but more generally the middle part was of plain linen, bordered with insertion, like Nos. 605, 606, 607, and 608, and finished with a pointed edging, like Nos. 610, 1362, 1363, 1364, and 1365, or with the richer scallops of Nos. 7507, 7508, and 1371.

CHILD'S CAP. Insertion of fine point lace. Neapolitan, *Italy*. 17th centy. L. 9 in., W. 11 in. Bought, 6s. 8d. 7521.-'61.

The exquisite minute work of the geometric patterns in this and the five following specimens is of marvellous execution.

CHILD'S CAP. Insertion of fine point lace. *Italian*. 17th centy. L., including strings, 2 ft. 6 in., W. 7 in. Bought, 6s. 8d. 7522.-'61.

CHILD'S CAP. Insertion of fine point lace. Neapolitan, *Italy*. 17th centy. L., including strings, 2 ft. 3 in., W. 5 in. Bought, 6s. 8d. 7523.-'61.

CHILD'S CAP. Insertion of fine point lace. *Italian*. 17th centy. L., including strings, 2 ft.  $2\frac{1}{2}$  in., W. 6 in. Bought, 6s. 8d. 7524.-'61.

MUSLIN CAP. Insertion of fine point lace and border of pillow lace. *Italian*. 17th centy. 8 in. by 12 in. Bought, 6s. 8d. 7525.-'61.

CAP. Insertion of point lace, border and strings of pillow lace. *Italian*. 17th centy. L., including strings, 2 ft. 9 in., W.  $6\frac{1}{2}$  in. Bought, 6s. 8d. 7526.-'61.

SAMPLER. Ancient point Lace. *Italian*. Dated 1668. L. 18 in., W.  $7\frac{1}{4}$  in. Given by Miss Salter. 4679.-'58.  
Samplers have been already referred to at page 8.

PIECE OF ANCIENT POINT. In progress, on the parchment ground. *Portuguese*. About 1650. L. 2 ft. 5 in., W. 1 ft. 1 in. Bought, 1l. 10s. 595.-'54.

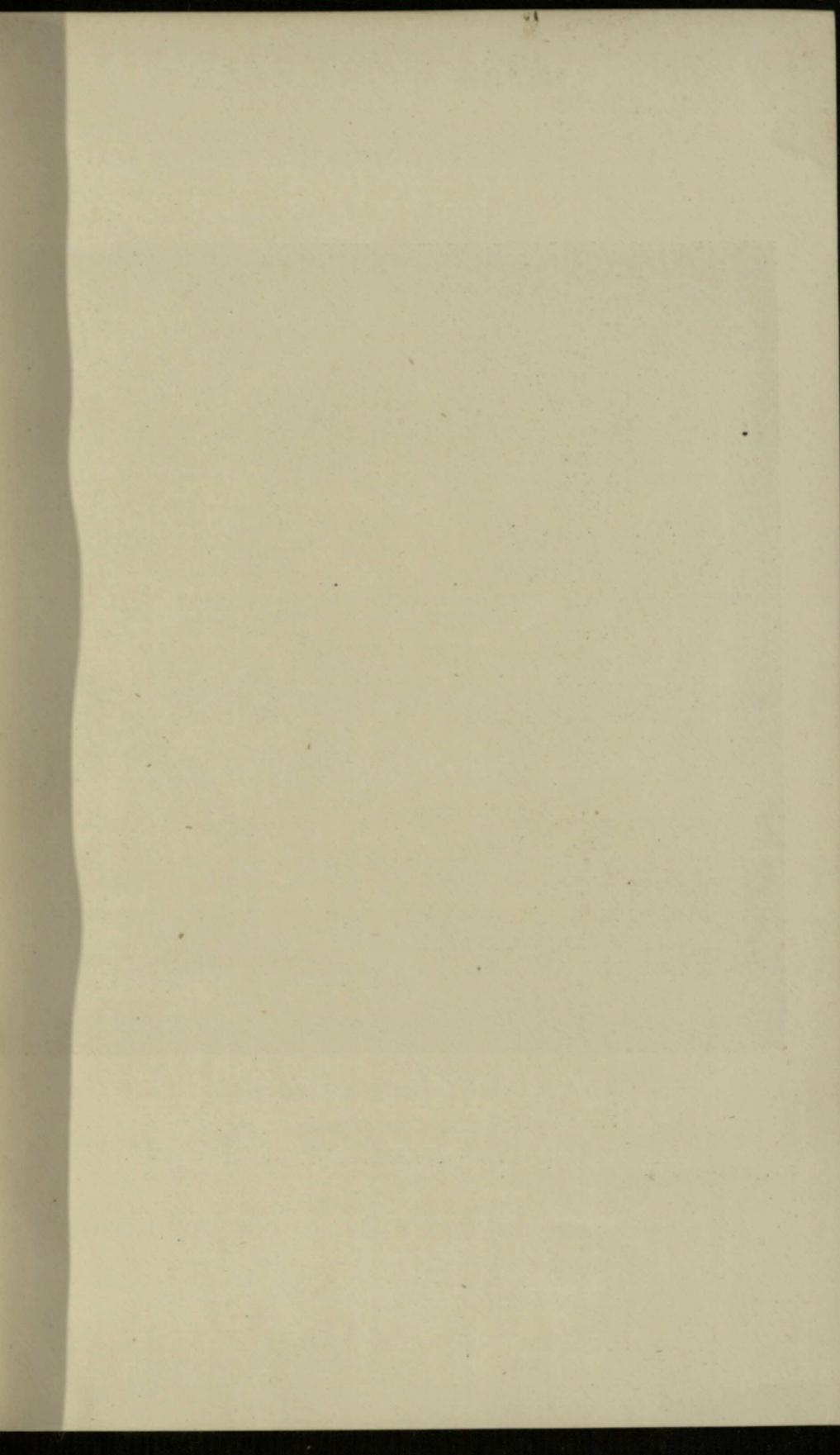
Of bold floriated pattern, connected with star-shaped "brides."

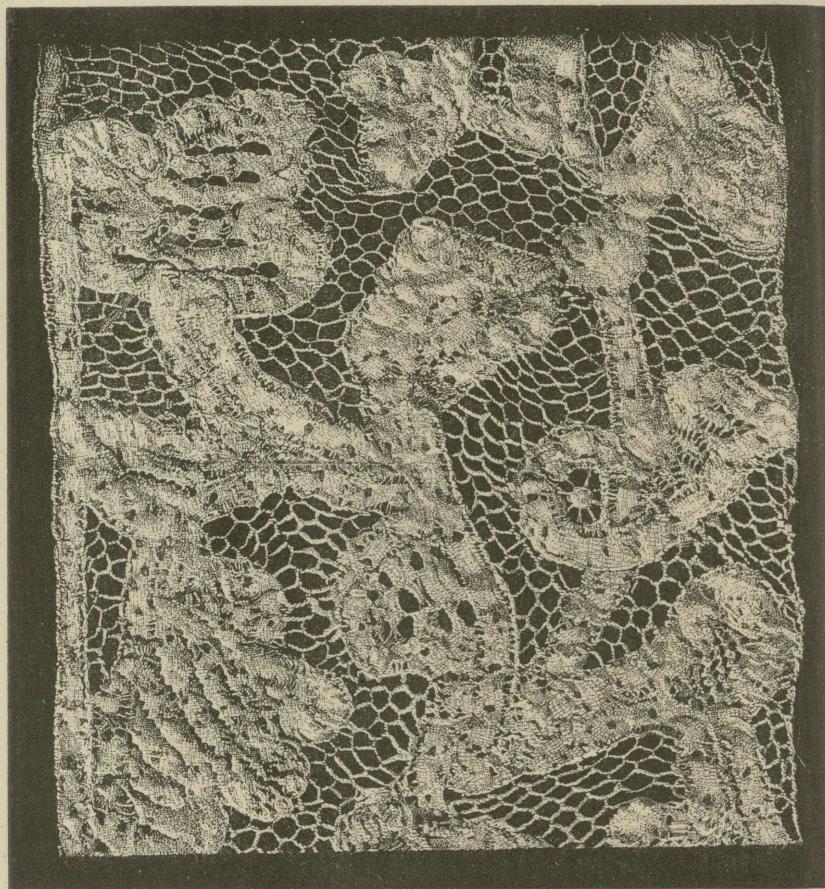
PIECE OF ANCIENT POINT. In progress, on the parchment ground, the flowers finished. *Portuguese*. About 1650. L.  $18\frac{1}{2}$  in., W. 4 in., Bought, 1l. 10s. 596.-'54.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L.  $14\frac{1}{2}$  in., W. 3 in. Bought, 8s. 9d. 2458.-'55.

In this specimen and the next the pattern only is marked out with the tracing threads.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 13 in., W. 2 in. Bought, 8s. 9d. 2459.-'55.





ANCIENT VENETIAN POINT

Floral pattern in progress on the parchment ground.

ITALIAN, 18th Century.

No. 976 '64.—Page 19.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L. 18 in., W.  $3\frac{1}{2}$  in. Bought, 8s. 9d. 2460.-'55.

PIECE OF ANCIENT POINT. In progress on the parchment ground. L.  $10\frac{1}{2}$  in., W.  $3\frac{3}{4}$  in. Bought, 8s. 9d. 2461.-'55.

PIECE OF ANCIENT VENETIAN POINT. Floral pattern, in progress on the parchment ground. *Italian*. 18th centy. L. 6 ft. 1 in., W.  $4\frac{1}{4}$  in. Given by the Rev. R. Brooke. 976.-'64.

In this specimen part of the pattern is entirely finished, and shows a fine floriated design, with "réseau" ground. From the above specimens we learn in what order the lace was generally made; the flowers, it appears, were first finished, and then the ground followed.

PIECE OF FINE VENETIAN POINT in progress on the parchment pattern. *Italian*. 17th centy. L. 15 in., W. 11 in. Bought, 3l. 10s. 316.-'69.

A curious specimen, showing how this elaborate description of lace was made. From a convent in Genoa.

LACE. Piece of Venice point; bold floral pattern with waved edge. *Italian*. 16th centy. L.  $11\frac{1}{2}$  in., W.  $3\frac{1}{2}$  in. Bought, 1l. 61.-'70.

BORDER. Point, resembling Spanish lace. *Italian*. 17th centy. L. 1 ft. 11 in., W. 2 in. Bought, 15s. 1359.-'55.

CAPE. With long ends. Point, of floral pattern. *Italian*. L. 8 ft. 8 in., W. 11 in. Given by the Rev. R. Brooke. 970.-'64.

BORDER. Point, of floral pattern. *Italian*. L. 1 ft.  $9\frac{1}{2}$  in., W.  $3\frac{1}{2}$  in. Given by the Rev. R. Brooke. 971.-'64.

BORDER. "Tape" point, of flowing pattern "à bride." *Italian*. 17th centy. L. 2 ft. 6 in., W. 2 in. Bought, 10s. 601.-'54.

In this kind of point the "tape" or braid was first made, and then worked into the ground either by the needle or on the pillow.

BORDER. Guipure "à bride." *Italian*. 17th centy. L. 2 ft. 10 in., W. 3 in. Given by the Rev. R. Brooke. 582.-'64.

BORDER. Guipure "à bride." *Italian*. 17th centy. L. 8 ft. 11 in., W.  $2\frac{1}{4}$  in. Given by the Rev. R. Brooke. 583.-'64.

BORDER. Scalloped point, "flat Venetian." An example of collar lace. *Italy.* 17th centy. L. 2 ft., W.  $4\frac{1}{2}$  in. Bought, 1*l.* 1358.-'55.

BORDER. Scalloped point, "flat Venetian." *Italy.* 17th centy. L. 3 ft., W. 6 in. Bought, 6*s. 8d.* 7503.-'61.

A beautifully fine specimen of most graceful design. In this style of workmanship called "Flat Venetian," are many of the most elaborate and delicately worked productions of the Venetian needle.

BORDER. Venetian point, of rich pattern, with "réseau" ground. *Italy.* 17th centy. L. 3 ft., W. 3 in. Bought, 3*l. 3s.* 850.-'53.

This beautiful and finely worked specimen bears great resemblance to the early point d'Alençon, when under the influence of its Venetian teachers. It is sloped at each end to go round the top of a lady's dress, and the pattern diverges from the centre.

BORDER. Venetian point; rich bold pattern of flowers on "bride" ground. *Italy.* 17th centy. L. 2 ft.  $6\frac{1}{2}$  in., W.  $2\frac{3}{4}$  in. Bought, 1*l. 10s.* 839.-'68.

This beautiful specimen resembles in character the preceding, and is remarkable for the richness and elegance of its floral pattern and the variety of ornamental stitches introduced.

LAPPET. Rich fancy ground, with foliage and flowers, period of Louis XV. *Italian.* 18th centy. L. 21 in., W.  $3\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 557.-'68.

This beautiful lappet was purchased at Genoa, where lace of similar workmanship is called "Argentella." It is probably of Italian make, though the very fine ground introduced is the true Alençon stitch. The kind of Mayflower pattern of the ground is remarkably elegant and rich.

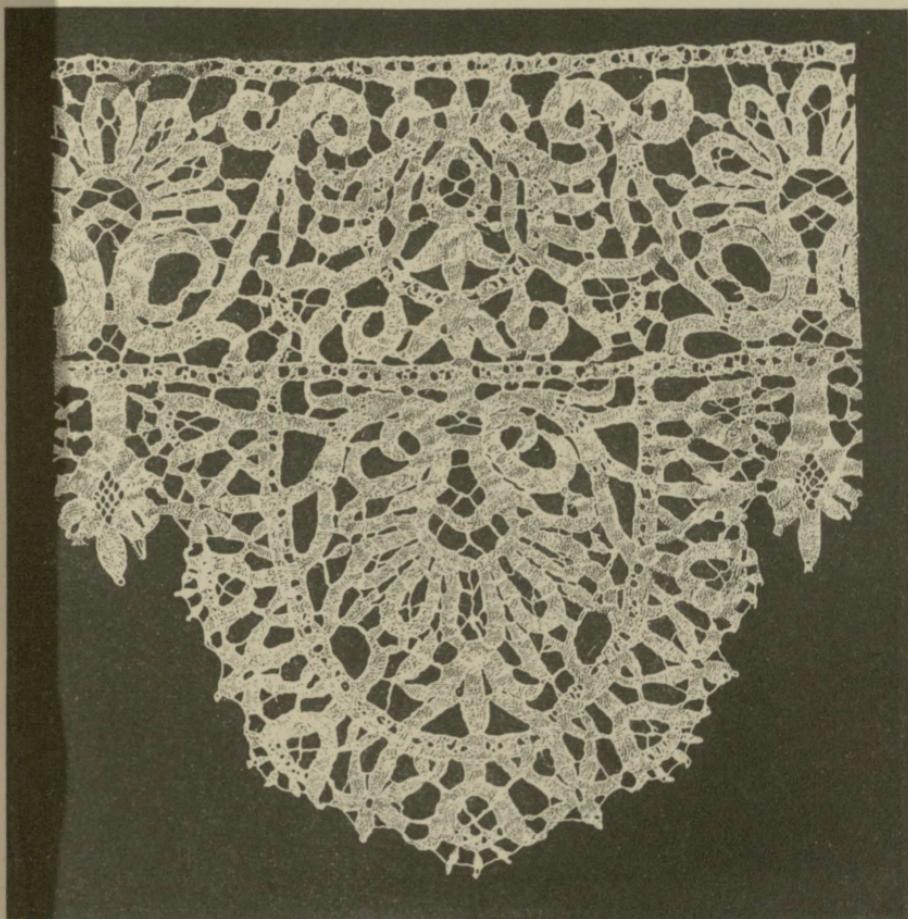
SQUARE. Finest raised Venetian point, in unbleached thread, probably a "pale,"\* or covering for the sacramental cup. *Italy.* 17th centy.  $8\frac{1}{4}$  in. square. Given by Miss Edith Webb. 25.-'65.

This is an exquisite specimen of the most delicate and elaborate of the productions of Venice. The scallops of the florid scroll pattern are in high relief, surrounded by festoons in triple rows, executed with the greatest precision. The hexagonal ground is "pearled" or "picoté." The little flowers superposed one over the other appear almost detached from the ground, and are of such lightness as to deserve the epithet given by the Italians to this lace, of "punto in aria," air point. The two following are of similar workmanship.

PIECE OF FINE RAISED VENETIAN POINT of floral design, with narrow edging. *Italy.* 18th centy. L. 20 in., W.  $3\frac{3}{8}$  in. Bought, 3*l.* 136.-'69.

BORDER LACE. Fine raised Venetian point. *Italy.* 16th or 17th centy. L. 23 in., W. 3 in. Bought, 1*l.* 849.-'53.

\* "Pale," a square pasteboard covered with lace or silk, used to cover the paten when laid over the cup.

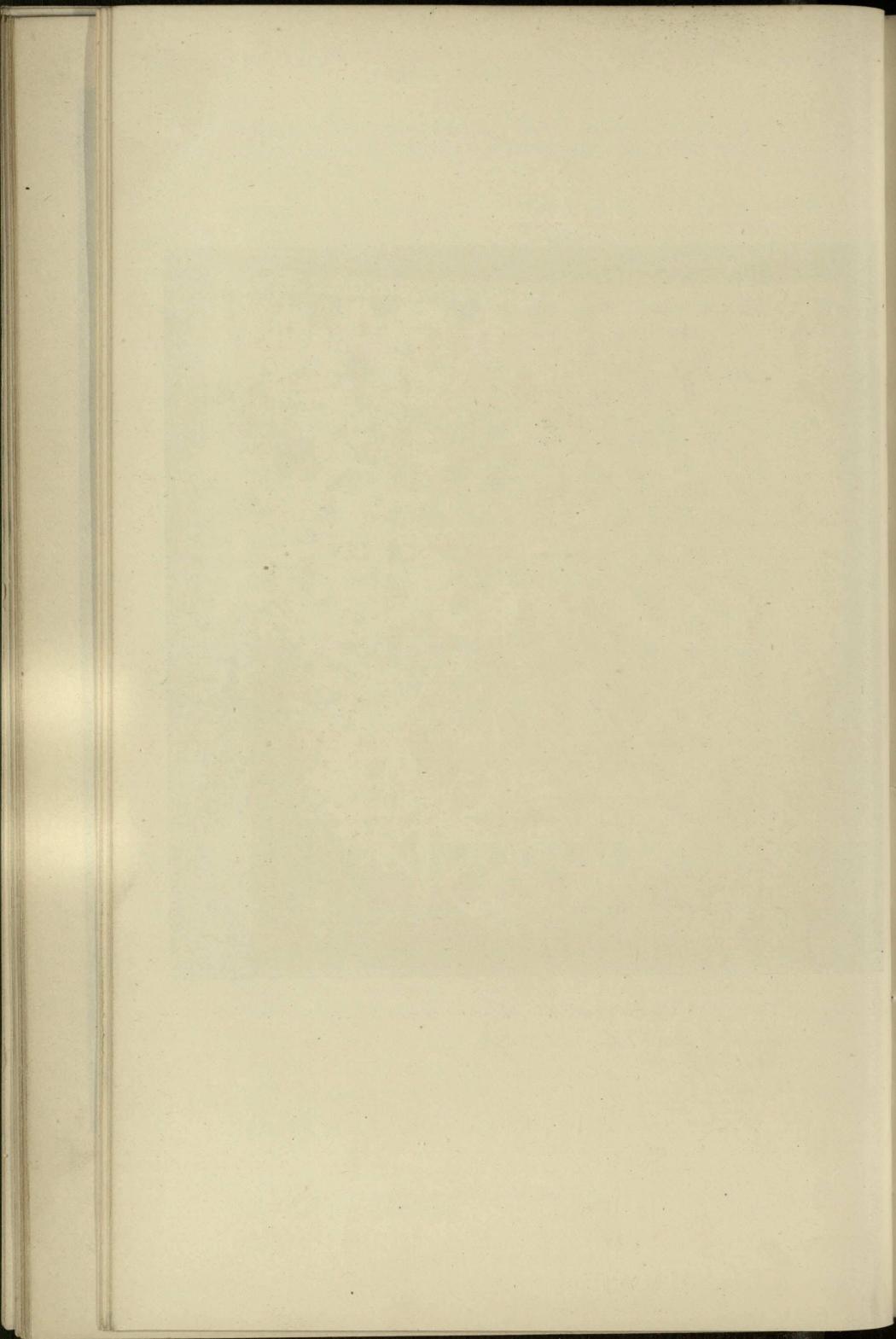


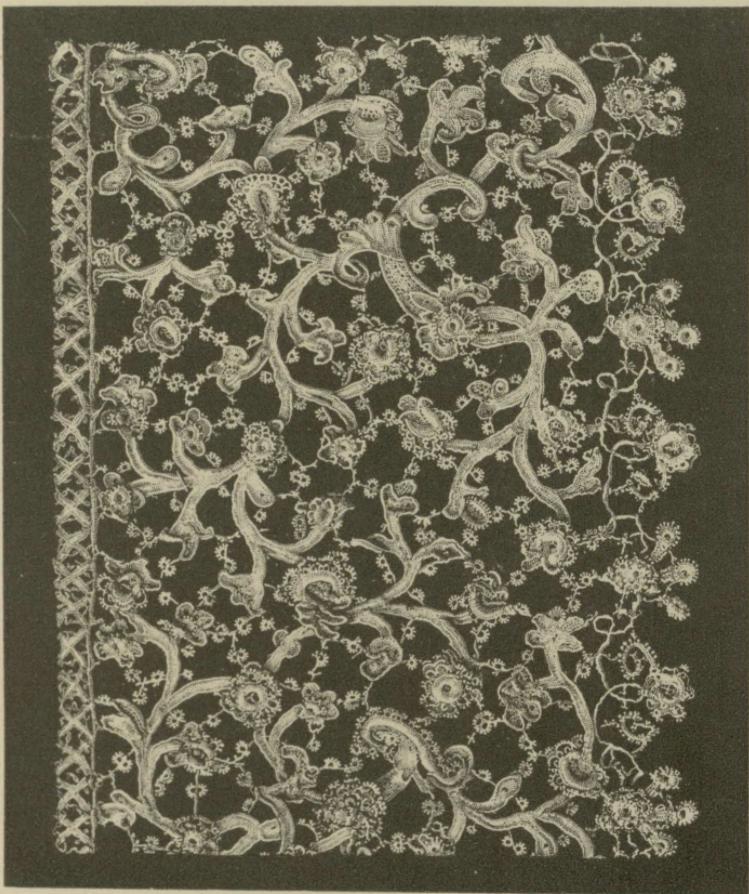
SCALLOPED POINT, 'FLAT VENETIAN'

An example of Collar Lace.

ITALIAN, 17th Century.

No. 1358 '55.—Page 20.





VENETIAN POINT

A floral design, with narrow edging:

ITALIAN, 18th Century.



PIECE OF LACE. Fine, flat Venetian point. *Italy.* 17th centy. 4 in. by  $3\frac{3}{4}$  in. Given by Mrs. Bury Palliser.

731.-'68.

COLLAR. "Rose" or raised point. *Venetian or Spanish.* Second half of 17th centy. L. 3 ft., W. 7 in. Bought, 3l. 848.-'53.

BORDER LACE, two pieces of. Venetian point, with intertwined pattern and vandyked edge. *Italian.* 17th centy. L. 6 ft. 3 in. and 3 ft., W. 3 in. Bought, 2l. 10s. 842, 842a.-'70.

*Rose Point.*

This point is called "rose" or "raised" point from the high relief of its ornamentation. The expression of an Italian poet of the 16th century, that it was carved in relief, "scolpito in rilievo," well describes its architectural character; the designs are in all the exuberant richness of the Louis XIV. style.

This point is of the most elaborate and complicated workmanship. The large scallops of a perfectly even tissue are edged with a thick bold outline, formed by cotton being worked over to raise them, and fringed with the most delicate "pearls." The flowers are worked in the richest detail, and the "brides" which connect them are "picoté," as in the present specimen, or decorated with small stars or roses. This is often called "Spanish point." Like all hand-made laces, it was made in all countries, but the most highly finished specimens are generally ascribed to Venice, where this lace was worn to form the "camails," or large circular collars used by the Venetian nobles. Perhaps the finest example known of this lace, is the collar of a Venetian senator, preserved in the Musée de Cluny at Paris. In the time of our James the Second, and in the latter years of Louis XIV. this point was in request for the ends of the long cravats which, since the introduction of wigs, had replaced the falling collars, but it appears to have been known in Italy at a much earlier period.

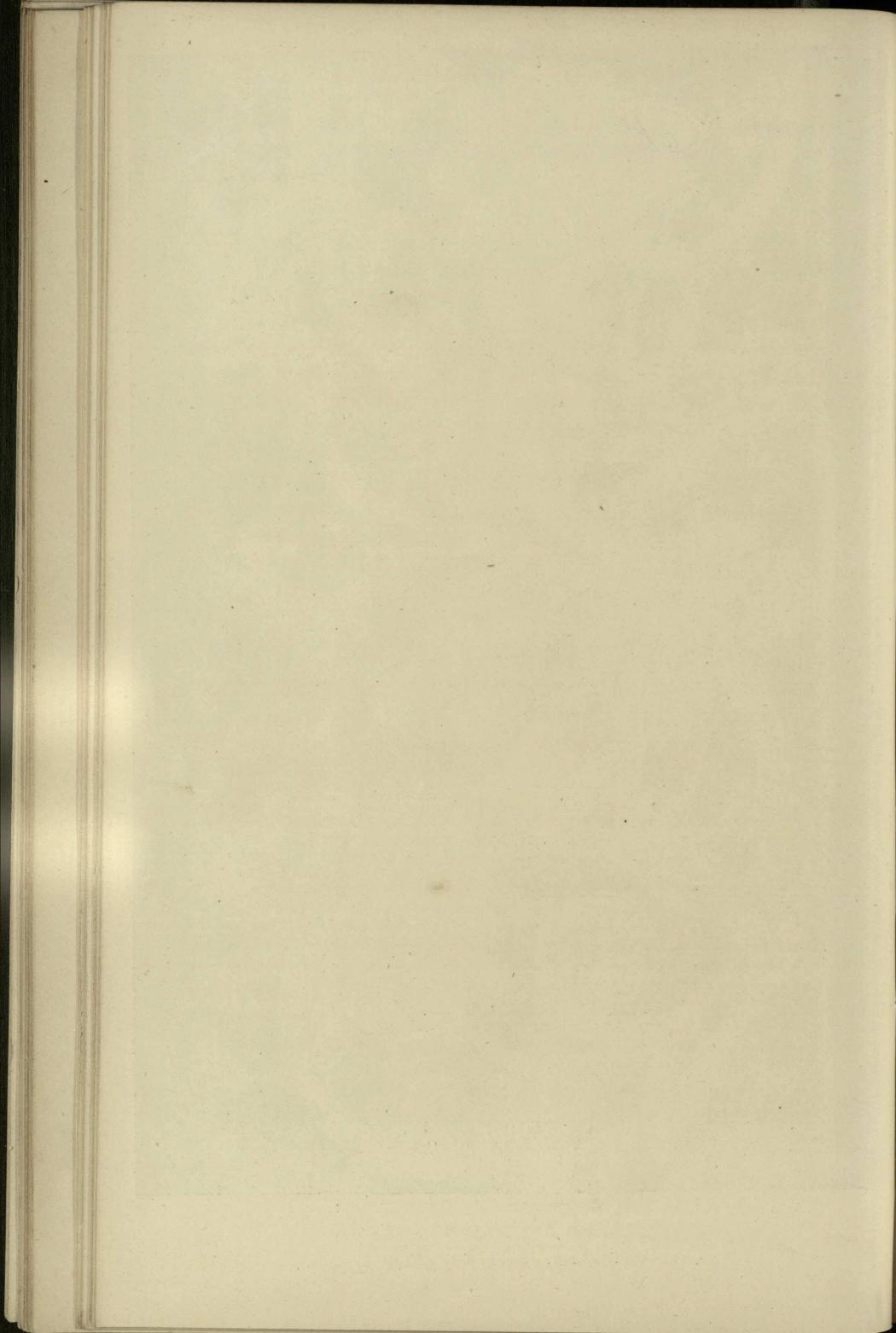
BORDER. "Rose" or raised point. *Venetian or Spanish.* Second half of 17th centy. L. 8 ft. 2 in., W. 3 in. Given by the Rev. R. Brooke. 576.-'64.

- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 3 ft. 2 in., W.  $2\frac{1}{4}$  in.  
 Given by the Rev. R. Brooke. 577.-'64.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 18 in., W. 4 in. Given  
 by the Rev. R. Brooke. 578.-'64.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 18 in., W. 4 in. Given  
 by the Rev. R. Brooke. 579.-'64.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 2 ft. 9 in., W.  $2\frac{1}{2}$  in.  
 Given by the Rev. R. Brooke. 580.-'64.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 3 ft. 1 in., W. 3 in.  
 Given by the Rev. R. Brooke. 581.-'64.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 3 ft. 6 in., W.  $3\frac{1}{4}$  in.  
 Bought, 1l. 10s. 602.-'54.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 2 ft. 9 in., W. 7 in. Bought,  
 2l. 846.-'53.
- BORDER. "Rose" or raised point. *Venetian or Spanish.*  
 Second half of 17th centy. L. 2 ft., W.  $4\frac{1}{2}$  in. Bought, 1l.  
 847.-'53.
- BORDER OF AN ALB, or other ecclesiastical vestment.  
 "Rose" or raised point; pattern, circular. *Spanish.*  
 16th centy. W. 2 ft., circumference 8 ft. Bought, 2l.  
 321.-'66.
- BORDER OF AN ALB, or other ecclesiastical vestment. "Rose"  
 or raised point; pattern, circular. *Spanish.* 16th centy.  
 W. 2 ft., circumference 8 ft. Bought, 2l. 322.-'66.
- BORDER. Piece of pillow Guipure "à bride." *Spanish?*  
 17th centy. L. 3 ft. 6 in., W. 9 in. Bought, 2l. 857.-'53.
- BORDER. Piece of pillow. "Grounded point" with  
 floriated scroll ornament. *Spanish or Italian.* 17th  
 centy. L. 24 in., W. 7 in. Bought, 2l. 2s. 6d. 858.-'53.
- BORDER OF AN ALB, or other ecclesiastical vestment. Pat-  
 tern of scrollwork, with crosses of Santiago. *Spanish.*  
 W. 1 ft.  $2\frac{1}{2}$  in., circumference 9 ft. Bought, 2l. 323.-'66.



ROSE OR RAISED POINT

VENETIAN OR SPANISH. *Second half of 17th Century.*



CHASUBLE. "Rose" or raised point over scarlet silk. Probably Spanish. 16th centy. L. 3 ft. 5 in., W. 2 ft. 3½ in. Bought, 100*l.* 743.-'70.

STOLE. "Rose" or raised point over scarlet silk. Probably Spanish. 16th centy. L. 7 ft. 2 in., W. of ends, 9 in. Bought, 45*l.* 744.-'70.

MANIPLE. "Rose" or raised point over scarlet silk. Probably Spanish. 16th centy. L. 3 ft. 1 in., W. of ends, 9½ in. Bought, 25*l.* 745.-'70.

CORPORAL. "Rose" or raised point over scarlet silk. Probably Spanish. 16th centy. 24½ in. square. Bought, 30*l.* 746.-'70.

### *Portuguese Point.*

Of the guipures called Portuguese point, we have no certain information. Many resemble in character the Flemish lace; but we know that much lace was made in the Netherlands and France (in Auvergne especially) for the Peninsular market. Spain and Portugal consumed so much lace themselves for ecclesiastical purposes that probably none went out of the country, which accounts for so little mention of their laces.

BORDER. Portuguese? point. 17th centy. L. 25 in., W. 16 in. Bought, 10*s.* 845.-'53.

BORDER. Portuguese point. 17th centy. L. 3 ft., W. 4 in. Bought, 1*l.* 603.-'54.

LAPPET. Portuguese point, composed of two distinct patterns. 17th centy. L. 8 ft., W. 3 in. Given by the Rev. R. Brooke. 584.-'64.

LAPPET. Portuguese point. 17th centy. L. 5 ft., W. 2½ in. Given by the Rev. R. Brooke. 585.-'64.

BABY'S CHRISTENING SUIT. Portuguese point. 17th centy. 4 pieces, 22 in. by 9 in., 4 ft. by 3 in., 4 in. by 4 in., 4 in. by 4 in. Bought, 3*l.* 12*s.* 597-597*c.*-'54.

### *Genoese Point.*

Genoese point shared in favour, in the 17th century, with those of Venice and Flanders, and was extensively employed for trimming collars, handkerchiefs, and aprons. The Genoa

lace was all made or plaited on the pillow, of fine thread imported from other countries, Genoa producing none of her own. The following six pieces are of the description assigned to Genoa:—

BORDER. Genoese point. *Italy.* 16th or 17th cent. L. 3 ft., W. 6 in. Bought, 1*l.* 10*s.* 9*d.* 1361.-'55.

BORDER. Genoese point. *Italy.* 16th or 17th cent. L. 1 ft. 3 in., W. 3*½* in. Bought, 6*s.* 8*d.* 7511.-'61.

BORDER. Genoese point. *Italy.* 16th or 17th cent. L. 1 ft. 3 in., W. 3*½* in. Bought, 6*s.* 8*d.* 7512.-'61.

BORDER. Genoese point. *Italy.* 16th or 17th cent. L. 1 ft. 3 in., W. 3*½* in. Bought, 6*s.* 8*d.* 7513.-'61.  
Same as 7512.

BORDER. Genoese point. *Italy.* 16th or 17th cent. L. 1 ft. 3 in., W. 3*½* in. Bought, 6*s.* 8*d.* 7514.-'61.  
Same as 7511.

SCALLOPED BORDER. Genoese point, unbleached. *Italy.* 16th or 17th cent. L. 1 ft. 9 in., W. 5 in. Bought, 6*s.* 8*d.* 7517.-'61.

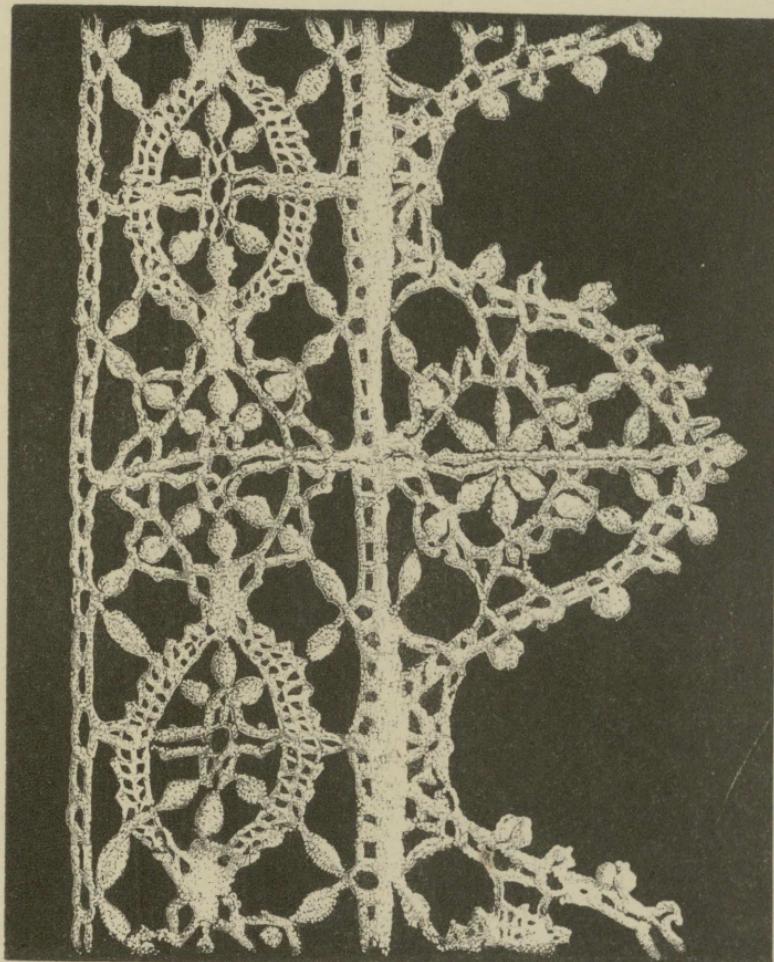
BORDER. Genoese point, the earliest variety of "plaited" lace, worked on the pillow. *Italy.* 16th or 17th cent. L. 14 in., W. 3 in. Bought, 12*s.* 611.-'53.

CHURCH LACE. The border of the robe of a dressed statuette, with symbolic figures in pattern. *South Italian,* 18th cent. L. 26 in., W. 2*½* in. Given by Mrs. Bury Palliser. 558.-'68.

This curious piece of old lace is full of interesting symbolism of the Divine Incarnation and Atonement. The bird with outstretched wings is an emblem of the Holy Ghost. The double-handled vase holding three lilies in full bloom, so often seen standing between the Archangel Gabriel and the Virgin Mary, is the favourite emblem, assigned by mediæval artists to the mother of the Saviour. These symbols therefore refer to the descent of the Holy Ghost; and the bat, an ugly creature of night and darkness, is an emblem of the Evil One, who is ever working his utmost to destroy the effects of the Divine Incarnation and Atonement. The second group, emblematic of the Atonement, represents the peaceful dove with folded wings by the side of the two-handled chalice holding the Eucharist, symbolic of the good Christian about to partake of the Holy Sacrament.

BORDER. A flower pot in the pattern—"punta di Burano," made at the island of Burano, near Venice. *Italy.* 18th cent. L. 5 in., W. 7*½* in. Given by Mrs. Bury Palliser. 233.-'69.

This lace bears great resemblance to Point d'Alençon.



### GENOESE POINT

The earliest variety of 'plaited' Lace worked on the pillow.

ITALIAN, 16th or 17th Century.



## III.

## THE NETHERLANDS. BELGIUM AND HOLLAND.

If Italy claims the priority of needle-made lace, it is to the Netherlands that we must assign, at a very early period, the invention of the pillow. Lace-making has ever been one of the chief industries of this country, and one of the great sources of its national wealth. When every other manufacture was extinguished by the religious persecutions of the sixteenth century, the lace trade alone upheld itself and saved the country from ruin. Every country of Northern Europe has learned the art of lace-making from the Netherlands. The Emperor Charles V. ordered it to be taught in the schools, and lace-making still forms part of the education of the people. There are now nearly a thousand schools in Belgium devoted to this teaching, where the children, at a very early age, learn to twist the bobbins with wonderful dexterity. The old Flemish lace is of great beauty, and the "cutworks" and "points of Flanders" were, in the 16th century, equally esteemed with those of Italy. The laces of Brussels and Mechlin alone were distinguished later by their special names; all other fabrics of the Netherlands were known under the general designation of "Flanders" lace. That description, in which the flowers join or are united by "brides," usually called guipure, was in general use for the laced cravats of the 17th century, and the bold flowing scroll patterns are in the purest style of Louis XIV. Most celebrated of all manufactures of lace, is that of Brussels, distinguished for the beauty of its ground, the perfection of its flowers, and the elegance of its patterns.

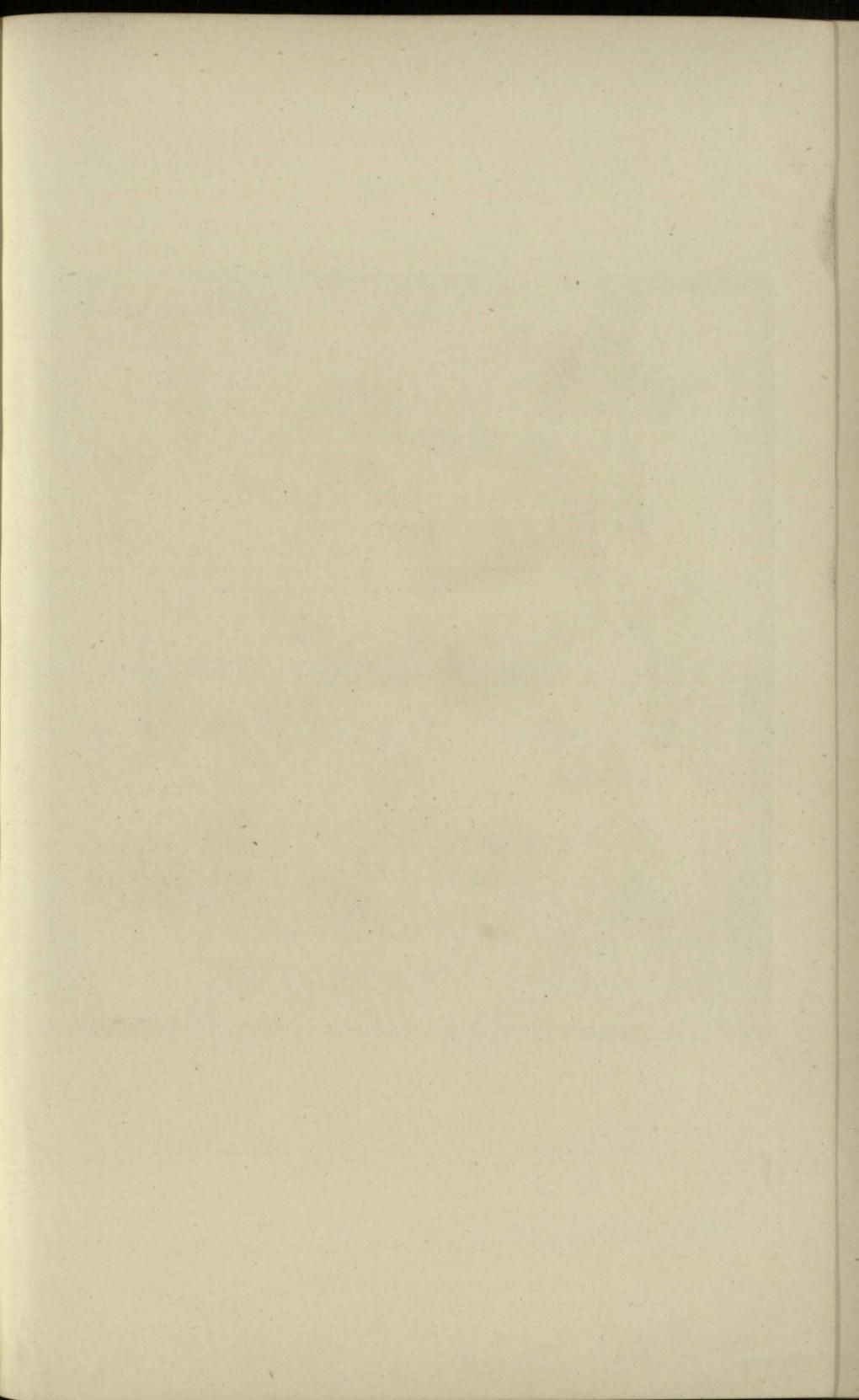
The thread is of extraordinary fineness, made of the flax of Brabant. It is spun underground, for contact with the air causes it to break, and it is so fine as almost to escape the sight,—the lace-spinner is guided only by touch. Hand-spun thread costs sometimes as high as 240*l.* the lb., and is

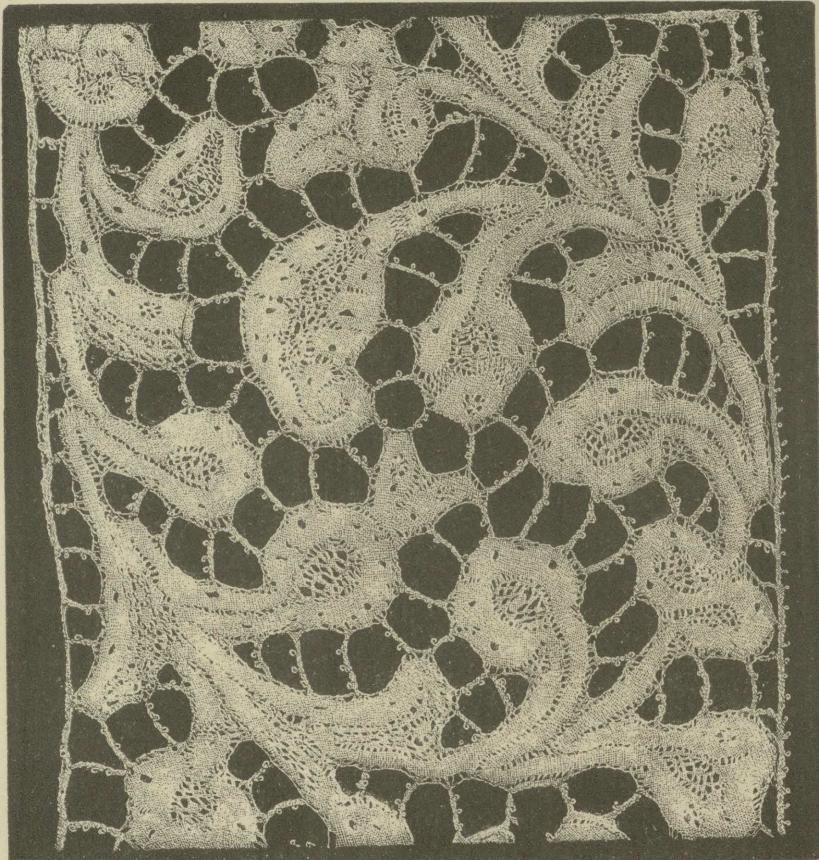
consequently now but little used, a Scotch cotton thread being substituted, except for the finest lace, but machine-made thread has never arrived at the fineness of that made by hand.

The ground used in Brussels lace is of two kinds, needle-point, "point à l'aiguille," and pillow. The needle-point is made in small segments of an inch wide, and united by the invisible stitch called "fine joining." It is stronger, but three times more expensive than the pillow, and is rarely used except for royal orders. In the pillow-made ground two sides of the hexagonal mesh are formed by four threads plaited, and the other four by threads twisted together; but these beautiful and costly grounds are now for ordinary purposes replaced by the fine machine-made net invented by Mr. Washer, of Brussels, so well known under the name of "Brussels net."

The Brussels flowers are of two kinds, those made with the needle, "point à l'aiguille," and those on the pillow, called "point plat;" both are made distinct from the grounds. In old Brussels lace the flowers were worked into the ground; the pillow-made or "Brussels plat" are sewn on or "applied." The "modes" or "fillings" of Brussels lace are peculiarly beautiful, and it is also celebrated for the perfection of the relief or cordonnet which surrounds the flowers. The making of this exquisite lace is so complicated that each process is assigned to a separate hand who works only at her own department, knowing nothing of the general effect to be produced by the whole, the sole responsibility of which rests with the head of the establishment.

Brussels lace is still called in France by its old appellation of "point d'Angleterre," or "English point," a name to be explained by history. In 1662, the English Parliament, alarmed at the sums of money sent out of the country for the purchase of foreign lace, prohibited its importation. The English lace merchants, at a loss how to supply the Brussels lace required at the court of King Charles the Second, and possessed of large funds, bought up all the choicest lace in Brussels and smuggled it over to England, where they pro-





PILLOW BORDER, GUIPURE 'À BRIDE'

FLEMISH, 17th Century.

No. 592 '64.—Page 27.

duced it as "English point." To such an extent was this traffic carried on, that the name of "Brussels" lace became every day less known, and was at last entirely usurped by that of "Angleterre," which it retains even at the present time.

PILLOW BORDER. Guipure "à bride." *Flemish*. Belgium.  
17th centy. L. 8 ft. 10 in., W.  $2\frac{1}{2}$  in. Given by the  
Rev. R. Brooke. 586.-'64.

This class of lace (Nos. 586 to 597) was extensively used for cravats towards the end of the 17th century. In some specimens, it will be observed, the pattern is connected by "brides," in others the flowers join.

PILLOW BORDER. Guipure "à bride." *Flemish*. Belgium.  
17th centy. L. 7 ft.  $1\frac{1}{2}$  in., W.  $4\frac{1}{2}$  in. Given by the  
Rev. R. Brooke. 587.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish* or  
*Dutch*. 17th centy. L. 2 ft. 8 in., W.  $4\frac{1}{2}$  in. Given by  
the Rev. R. Brooke. 588.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish* or *Dutch*.  
17th centy. L. 2 ft. 6 in., W. 3 in. Given by the Rev.  
R. Brooke. 589.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish* or  
*Dutch*. 17th centy. L.  $15\frac{1}{2}$  in., W.  $8\frac{1}{2}$  in. Given by the  
Rev. R. Brooke. 590.-'64.

PILLOW BORDER. Guipure; the flowers join. *Flemish* or  
*Dutch*. 17th centy. L.  $15\frac{1}{2}$  in., W.  $8\frac{1}{2}$  in. Given by the  
Rev. R. Brooke. 591.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish*. Belgium.  
17th centy. L. 6 ft. 10 in., W.  $4\frac{1}{4}$  in. Given by the  
Rev. R. Brooke. 592.-'64.

LONG PIECE OF PILLOW. Guipure "à bride." *Flemish*.  
Belgium. 17th centy. L. 7 ft. 6 in., W.  $3\frac{3}{4}$  in. Given by  
the Rev. R. Brooke. 593.-'64.

PILLOW BORDER. Guipure "à bride." *Flemish* or *Dutch*.  
17th centy. L. 7 ft. 2 in., W. 3 in. Given by the Rev.  
R. Brooke. 594.-'64.

PILLOW BORDER. Guipure "à réseau," scroll pattern.  
*Flemish* or *Dutch*. 17th centy. L. 8 ft. 2 in., W.  $3\frac{1}{2}$  in.  
Given by the Rev. R. Brooke. 595.-'64.

PILLOW BORDER.	Guipure "à bride," bold Louis XIV. pattern. <i>Flemish or Dutch.</i> 17th centy.	L. 4 ft. 4 in., W. 4½ in.	Given by the Rev. R. Brooke.	596.-'64.
PILLOW BORDER.	Guipure "à bride." <i>Flemish or Dutch.</i> 17th centy.	L. 4 ft. 3 in., W. 4 in.	Given by the Rev. R. Brooke.	597.-'64.
COLLAR.	Guipure "à bride." <i>Flemish.</i> Belgium. 17th centy.	L. 24 in., W. 14½ in.	Given by Mrs. H. Cole.	612.-'53.
CHILD'S CAP.	Border of Flemish guipure, bold scroll pattern. <i>Belgium.</i> L. 6 in., W. 6 in.	Given by the Rev. R. Brooke.		972.-'64.
PAIR OF CUFFS.	Border of Flemish guipure, bold scroll pattern. <i>Belgium.</i> Diam. of lace, 3½ in.	Given by the Rev. R. Brooke.		973-3a.-'64.
BABY'S CHRISTENING SUIT.	Cap, bib, mittens, and frock trimming in two pieces, of Flemish guipure. <i>Belgium.</i> 18th centy. Worn in 1773.	L. of frock 1 ft. 11 in.	Given by the Rev. R. Brooke.	900-900e.-'64.
BABY'S CHRISTENING SUIT.	Cap, bib, mittens, and frock trimming in two pieces, of thick Flemish guipure, "à réseau," pattern of leaves. <i>Belgium.</i> 18th centy. (Said to have been worn in 1773.)	L. of frock, 1 ft. 8½ in.	Given by the Rev. R. Brooke.	977-7e.-'64.
This is the richest of the specimens in the collection, of the lace-trimmed christening suits in use till the end of the last century. They consisted of a cap, lace front or bib for the frock, a pair of mittens, and collarette, generally of Flemish guipure lace "à bride," of scroll pattern and fine workmanship.				
PILLOW BORDER.	"Réseau" ground and bold scroll pattern. <i>Flemish.</i> Belgium. 18th centy.	L. 26 in., W. 7½ in.	Bought, 12s. 6d.	599.-'54.
PILLOW BORDER.	"Réseau" ground, style of Louis XIV. <i>Flemish or Dutch.</i> 18th centy.	L. 4 ft. 6 in., W. 4 in.	Bought, 15s.	859.-'53.
SCALLOPED BORDER.	Pillow lace. <i>Flemish.</i> Belgium. 18th centy.	L. 4 ft., W. 3¾ in.	Bought, 6s. 8d.	7518.-'61.
BORDER.	Pillow guipure, of floral scroll, style of Louis XIV., and curious "bride" ground. <i>Flemish.</i> Belgium. 18th centy.	L. 5 ft., W. 6 in.	Bought, 6s. 8d.	7519.-'61.
PIECE OF TAPE or braid guipure.	<i>Belgium.</i> 18th centy.	L. 3 ft., W. 7 in.	Bought, 6s. 8d.	7520.-'61.
	A good specimen.			

- BORDER LACE. Flemish scroll pattern, the needle "réseau" ground not finished filling in. *Belgium*. 18th cent. L. 4 ft. 5 $\frac{1}{2}$  in., W. 5 $\frac{1}{2}$  in. Given by the Rev. R. Brooke. 969.-'64.
- BORDER LACE. Old Flanders. *Belgium*. 18th cent. L. 11 $\frac{1}{2}$  in., W. 2 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 743.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 12 $\frac{3}{4}$  in., W. 1 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 744.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{3}{4}$  in., W. 1 $\frac{3}{4}$  in. Given by Mrs. Bury Palliser. 745.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{7}{8}$  in., W. 2 in. Given by Mrs. Bury Palliser. 746.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 5 $\frac{1}{2}$  in., W. 1 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 747.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 6 $\frac{1}{2}$  in., W. 1 $\frac{5}{8}$  in. Given by Mrs. Bury Palliser. 748.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 13 $\frac{1}{2}$  in. W. 2 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 749.-'68.
- BORDER LACE. Flemish. *Belgium*. 18th cent. L. 7 in., W. 2 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 750.-'68.
- FINE PILLOW BORDER. Binche lace. Hainault. *Belgium*. 18th cent. L. 2 ft. 3 in., W. 3 in. Bought, 12s. 837.-'68.
- Celebrated as were the bold florid guipures of Flanders, they did not surpass in beauty the delicate border laces of the same provinces, of elegant design, and with grounds rivalling in endless variety and beauty the products of Venice. The above is the manufacture of Binche, a small town in Hainault, near Brussels, now celebrated for its pillow-made flowers for application.
- FINE PILLOW BORDER. Binche lace. Hainault. *Belgium*. 18th cent. L. 21 in., W.  $\frac{1}{2}$  in. Given by Mrs. H. Cole. 613a.-'53.
- BORDER LACE. Flemish. Called "Trollekant." *Belgium*. 18th cent. L. 3 $\frac{1}{4}$  in., W. 3 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 752.-'68.
- BORDER LACE. Flemish. Called in Belgium "Point de Bourgogne." *Belgium*. 18th cent. L. 6 $\frac{7}{8}$  in. by 2 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 751.-'68.
- BORDER LACE. Two pieces of old Flanders point, with open floral pattern and waved edge. *Flemish*. 17th cent. L. 20 $\frac{3}{4}$  in. and 19 in., W. 1 $\frac{1}{2}$  in. Bought, 3s. 841, 841a.-70.

- PILLOW, narrow edging. Brussels (Brabant). *Belgium.*  
18th centy. L. 8 in., W. 3 in. Given by Mrs. H. Cole. 613.-'53.
- PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 9½ in., W. 1¾ in. Given by Mrs. H. Cole. 613b.-'53.
- PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 10½ in., W. ¼ in. Given by Mrs. H. Cole. 613c.-'53.
- PILLOW BORDER. Brussels. *Belgium.* 18th centy. L. 9 in., W. 3½ in. Given by Mrs. H. Cole. 613d.-'53.
- PILLOW BORDER. "Grounded" Brussels. *Belgium.* 17th centy. L. 3 ft. 2 in., W. 2 in. Bought, 12s. 864.-'53.
- PILLOW BORDER. "Grounded" Brussels. *Belgium.* 17th centy. L. 5 ft., W. 1½ in. Bought, 15s. 874.-'53.
- PILLOW BORDER. "Grounded" Brussels. *Belgium.* 18th centy. L. 2 ft. 5 in., W. 2¼ in. Bought. 877.-'47.
- PILLOW BORDER. "Grounded" Brussels. *Belgium.* 18th centy. L. 3 ft., W. 2½ in. Bought, 13s. 6d. 593.-'54.
- This and the three above resemble in their make the old Honiton.
- PILLOW BORDER. Pattern of flowers and leaves. Brussels. *Belgium.* 18th centy. L. 24 in., W. 2¼ in. Bought, 1l. 30.-'69.
- PILLOW BORDER. Fine thick lace. Brussels. *Belgium.* 18th centy. L. 3 ft., W. 1½ in. Bought, 5s. 862.-'53.
- This and the following are so thick and close as to have the appearance of drawn work, but are all made on the pillow.
- PILLOW EDGING. Scroll floral pattern. Brussels. *Belgium.* Present centy. L. 6 ft. 2 in., W. 2⅔ in. Bought, 3l. 163.-'65.
- PILLOW EDGING. Scroll and geometric pattern. Brussels. *Belgium.* Present centy. L. 5 ft. 9 in., W. 2½ in. Bought, 3l. 164.-'65.
- PILLOW LAPPET. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 2 ft., W. 4 in. Bought, 3l. 165.-'65.
- PILLOW LAPPET. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 2 ft., W. 4 in. Bought, 3l. 166.-'65.
- PILLOW COLLAR. Bold floral pattern. Brussels. *Belgium.* Present centy. L. 3 ft. 5 in., W. 5¼ in. Bought, 3l. 167.-'65.
- PAIR OF RUFFLES. Pillow Brussels point. *Belgium.* 17th centy. L. 2 ft. 8½ in., W. 4 in. Bought, 4l. 865-865a.-'53.

- LACE, piece of old Brussels point. *Flemish.* Late 17th centy. L. 2 ft. 6 $\frac{1}{2}$  in., W. 3 in. Bought, 1*l.* 128.-'70.
- RUFFLE, one of a pair. Old Brussels point lace. *Flemish.* Late 17th centy. L. 13 $\frac{1}{4}$  in., W. 2 in. Bought, 15*s.* the pair. 129.-'70.
- RUFFLE, one of a pair. Old Brussels point lace. *Flemish.* Late 17th centy. L. 12 $\frac{1}{2}$  in., W. 2 in. Bought, 15*s.* the pair. 129a.-'70.
- PAIR OF LAPPETS. Bold floral pattern. Brussels. *Belgium.* 18th centy. L. 24 in., W. 4 $\frac{1}{2}$  in. Bought, 5*l.* 29.-'69.
- CROWN OF A CAP AND TWO LAPPETS. Pillow Brussels point. *Belgium.* 18th centy. Cap, 8 in. by 6 $\frac{1}{2}$  in.; bands, 2 ft. by 3 $\frac{1}{2}$  in. each. Bought, 3*l.* 12*s.* 1368, 1369, 1370.-'55.
- NARROW SCALLOPED BORDER LACE. Pillow Brussels point. *Belgium.* 18th centy. L. 18 in., W. 1 $\frac{1}{2}$  in. Bought, 3*s.* 6*d.* 867.-'53.
- PIECE OF PILLOW. Brussels point; no "réseau" ground, all fancy stitch. *Belgium.* 18th centy. L. 2 ft., W. 3 in. Bought, 1*l.* 866.-'53.
- CROWN OF A CAP. Pillow Brussels. *Belgium.* 18th centy. 9 in. by 7 $\frac{1}{2}$  in. Bought, 1*l.* 10*s.* 3268.-'55.
- A fine specimen.
- BORDER LACE. Pillow Brussels point. *Belgium.* 18th centy. L. 3 ft. 3 in., W. 2 $\frac{1}{4}$  in. Bought, 8*s.* 863.-'53.
- CAP AND LAPPETS. Pillow Brussels point. *Belgium.* About 1750. Cap, 9 in. by 7 in.; lappets, 4 ft. 6 in. by 4 $\frac{1}{2}$  in. Bought, 3*l.* 872, 872a.-'53.
- CROWN OF A CAP. Pillow Brussels point. *Belgium.* 18th centy. 8 $\frac{1}{2}$  in. by 7 $\frac{1}{4}$  in. Bought, 2*l.* 13*s.* 4*d.* 7427.-'61.
- PAIR OF LAPPETS. Pillow Brussels point. *Belgium.* 18th centy. L. 1 ft. 11 in., W. 4 $\frac{3}{4}$  in. Bought, 2*l.* 13*s.* 4*d.* 7428-29.-'61.
- LAPPET. Of the fine pillow Brussels, "point d'Angleterre." Style of Louis XV. *Belgium.* 18th centy. L. 23 in., W. 4 $\frac{3}{4}$  in. Bought, 2*l.* 10*s.* 323.-'69.
- Nothing can surpass the beauty of this lappet. The very finest pillow ground, the scroll pattern of leaves and flowers of great elegance, and the "toilé" or gimp resembling fine cambric in texture. The raised edge of the pattern or "cordonnet" is executed with the greatest precision, and the flowing design which forms the outside edge of the lappet is enriched with a variety of ornamental stitches and a kind of quatrefoil diapered ground recalling the Mayflower and "œil de perdrix" grounds of Dresden and Sèvres porcelain.

BORDER LACE. Brussels, "point d'Angleterre." Acorn pattern. Belonged formerly to Her Majesty Queen Charlotte. *Belgium.* 18th centy. L.  $10\frac{1}{4}$  in., W.  $2\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 718.-'68.

PIECE OF LACE. Brussels. Figure of St. John the Baptist. *Belgium.* 18th centy.  $5\frac{1}{4}$  in. by  $2\frac{3}{4}$  in. Given by Mrs. Bury Palliser. 719.-'68.

BORDER LACE. Pillow Brussels point. *Belgium.* 18th centy. L. 4 ft. 10 in., W.  $2\frac{1}{2}$  in. Bought, 2*l.* 13*s.* 4*d.* 7430.-'61.

BORDER LACE. Brussels, "point d'Angleterre." Rose pattern. Period of Louis XV. Belonged formerly to Her Majesty Queen Charlotte. *Belgium.* 18th centy. L. 10 in., W.  $2\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 717.-'68.

CROWN OF A CAP. Pillow Brussels point. Made in *Italy.* 18th or early 19th centy. L.  $10\frac{1}{2}$  in., W.  $8\frac{1}{2}$  in. Given by Mrs. Sidney Stevenson. 253.-'66.

BORDER LACE. Brussels "point à l'aiguille," needle-point. Period of Louis XVI. *Belgium.* 18th centy. L. 4 ft.  $4\frac{1}{2}$  in., W.  $2\frac{5}{8}$  in. Bought, 1*l.* 10*s.* 554.-'68.

On the accession of Louis XVI. a sudden change took place in the style of decoration. Curved lines gave place to straight, and instead of the undulating wreaths and festoons of flowers stretching from one side of the pattern to the other of the "rococo" period, we have a rectilinear border of stiff conventional design, the ground powdered with stiff little detached flowers or compact bouquets, and subsequently these are again replaced by spots (pois), tears (larmes), rosettes, and other small patterns destitute of richness and boldness. This and the following are good examples of the needle-point ground.

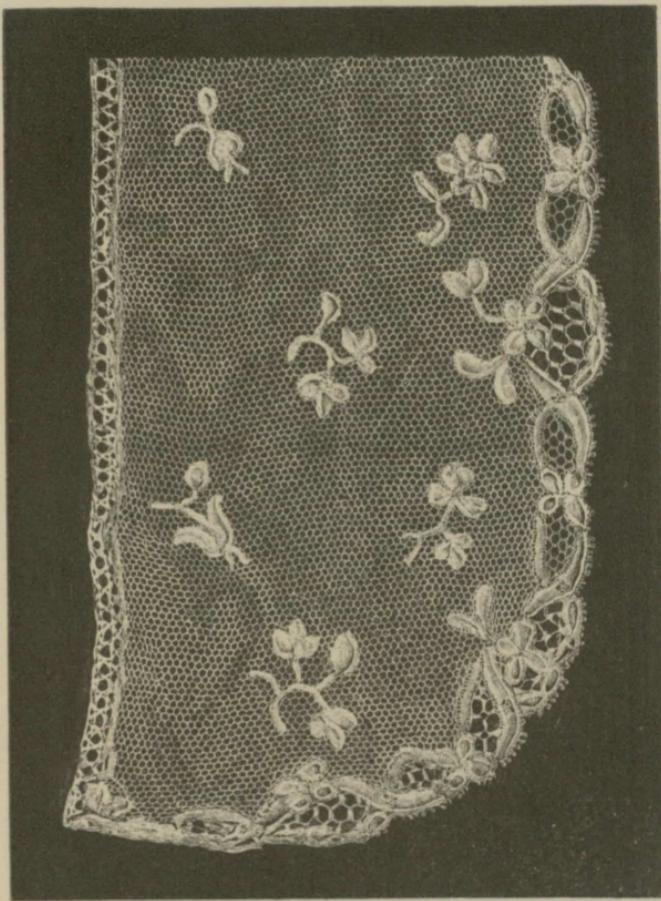
BORDER LACE. Old Brussels, "point à l'aiguille." Style of Louis XVI. *Belgium.* 18th centy. L. 4 ft. 3 in., W.  $2\frac{1}{4}$  in. Bought, 1*l.* 10*s.* 856.-'53.

Similar in character to the preceding.

COLLAR. Brussels, "point à l'aiguille." Modern. *Belgium.* Present century. 14 in. by  $2\frac{1}{2}$  in. Bought, 1*l.* 13*s.* 855.-'53.

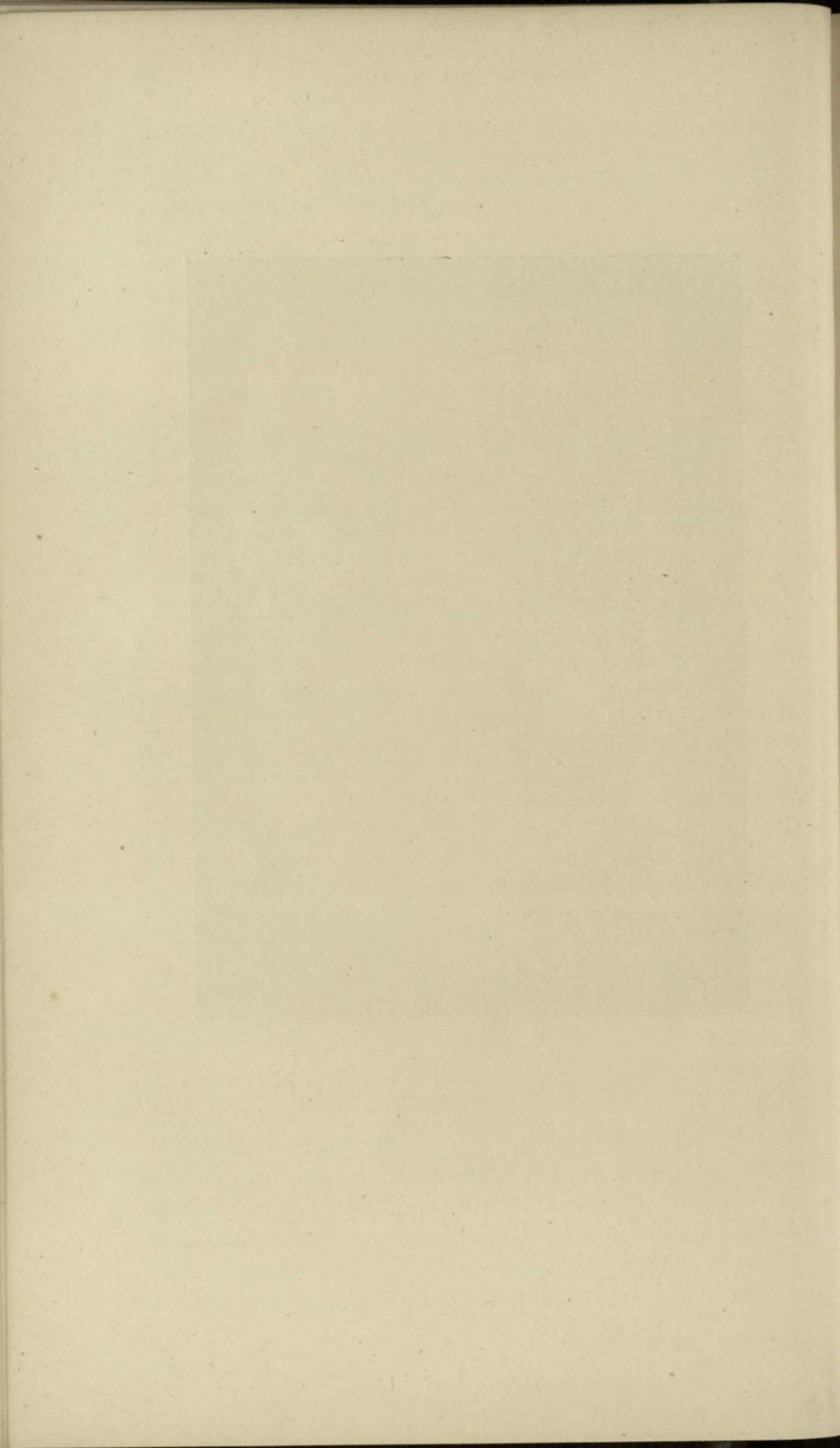
*Mechlin.*

Mechlin is made in one piece on the pillow, and is the prettiest of laces. The ground is light and clear. Its distinguishing characteristic is the flat shining thread which forms the pattern, and gives the appearance of embroidery. The manufacture has nearly died out. In England, Mechlin lace has always held the highest favour.



BORDER LACE,  
BRUSSELS 'POINT À L'AIGUILLE'  
Needle-point, Period of Louis XVI.

BELGIAN, 18th Century.



BORDER LACE. Fine Mechlin. <i>Belgium.</i> 18th centy.	
L. $2\frac{3}{4}$ in., W. $2\frac{7}{8}$ in. Given by Mrs. Bury Palliser.	720.-'68.
BORDER LACE. Fine Mechlin. <i>Belgium.</i> 18th centy.	
L. $3\frac{1}{8}$ in., W. $3\frac{3}{8}$ in. Given by Mrs. Bury Palliser.	721.-'68.
BORDER LACE. Fine scalloped Mechlin. <i>Belgium.</i> 18th centy. L. $3\frac{3}{4}$ in., W. $2\frac{1}{8}$ in. Given by Mrs. Bury Palliser.	722.-'68.
BORDER LACE. Fine Mechlin. Belonged formerly to Her Majesty Queen Charlotte. <i>Belgium.</i> 18th centy. L. $3\frac{5}{8}$ in., W. $3\frac{1}{8}$ in. Given by Mrs. Bury Palliser.	723.-'68.
PIECE OF LACE. Fine Mechlin. <i>Belgium.</i> 18th centy. L. 7 ft. 2 in., W. 5 in. Bought, 2l. 10s.	555.-'68.
BORDER LACE. Mechlin, very fine. <i>Belgium.</i> Beginning of present centy. L. $40\frac{1}{2}$ in., W. $3\frac{1}{8}$ in. Bought, 15s.	324.-'69.
BORDER LACE. Mechlin. <i>Belgium.</i> End of last or beginning of present century. L. 36 in., W. 2 in. Bought, 10s.	327.-'69.
LAPPET. Mechlin lace; close pattern of flowers and leaves, with waved edge. <i>Flemish.</i> 17th centy. L. 24 in., greatest W. $5\frac{1}{4}$ in. Bought, 4l.	58.-'70.
LAPPET. Mechlin lace; large pattern of flowers and leaves, with waved edge. <i>Flemish.</i> 17th centy. L. 25 in., greatest W. $4\frac{1}{2}$ in. Bought, 4l.	59.-'70.
BORDER LACE. Valenciennes. Pattern of flowers in connected circles. Made at Ypres, West Flanders. <i>Belgium.</i> Modern. L. $18\frac{1}{2}$ in., W. $2\frac{1}{2}$ in. Bought, 14s. 10d.	834.-'68.
BORDER LACE. Mechlin, with pattern of flower and leaf scrolls and waved edge. <i>Flemish.</i> 18th centy. L. 2 ft. $8\frac{1}{2}$ in., W. $1\frac{1}{2}$ in. Bought, 5s.	840.-'70.

*Ypres.*

West and East Flanders are the chief seats of the manufacture of Valenciennes lace, the art having been imported thither in the 17th century. It has attained the greatest perfection at Ypres (West Flanders), where it is made of the finest quality, and is remarkable for the large, clear, wire ground, the even tissue of its flowers, and its bold flowing patterns, improvements introduced into its manufacture in 1833 by M. Duhayon Brunfaut, of Ypres. Ypres makes the

widest Valenciennes known; it is very costly, as high as 80*l.* the metre, but the making of such lace is very laborious; a lace-maker working 12 hours a day could scarcely produce one third of an inch a week, and as many as 1,200 bobbins are sometimes employed upon one pillow.

**BORDER LACE.** Valenciennes, starry flower pattern. Made at Ypres, West Flanders. *Belgium.* Modern. L. 2 ft., W. 3 in. Bought, 10*s.* 6*d.* 831.-'68.

**BORDER LACE.** Valenciennes, rose and chain in border. Made at Ypres, West Flanders. *Belgium.* Modern. L. 18*½* in., W. 2*½* in. Bought, 7*s.* 6*d.* 832.-'68.

**BORDER LACE.** Valenciennes, flower pattern, scalloped edge. Made at Ypres, West Flanders. *Belgium.* Modern. L. 18*½* in., W. 2*¼* in. Bought, 6*s.* 3*d.* 833.-'68.

**BORDER LACE.** Antwerp. *Belgium.* 18th centy. L. 2 ft. 2 in., W. 2*½* in. Given by Mrs. Bury Palliser. 842.-'68.

**BORDER LACE.** Double ground, figures of vases and branches, called from its pattern, "Pot lace." Antwerp. *Belgium.* 18th centy. L. 2 ft. 2*½* in., W. 2*½* in. Given by Mrs. Bury Palliser. 843.-'68.

The "Potten kant" or pot lace, as it is called, is a favourite pattern, as symbolic of the Virgin. In old pictures of the Annunciation, the Virgin is represented with a lily either in her hand or in a vase placed by her side. As Romanism declined, the figures were omitted, and there remained only the symbol of the flower-pot.

*Dutch.*

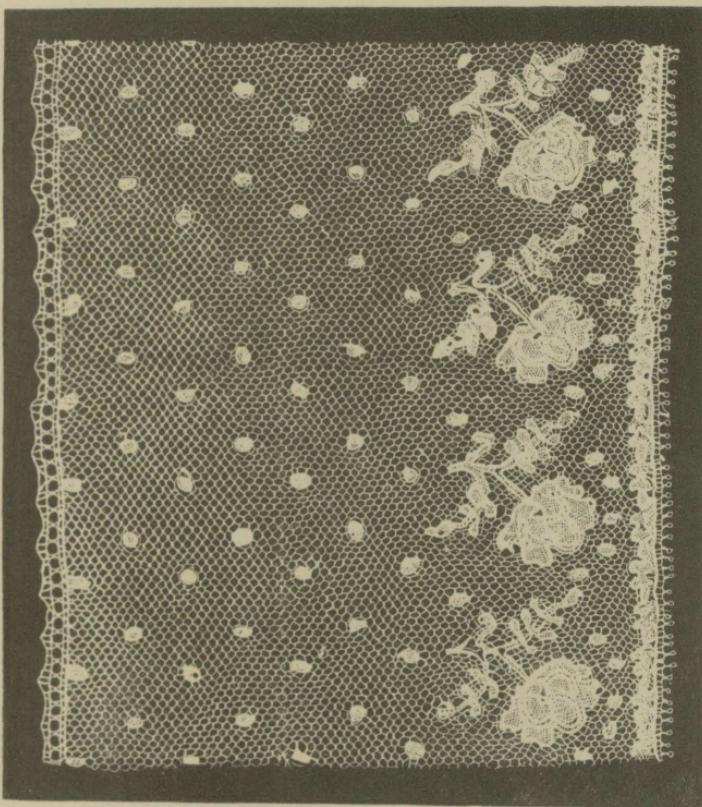
The lace of Holland is little known, as distinguished from the others of the Netherlands, except the strong solid kind, like No. 861, to which is generally given the name of Dutch point.

**SCALLOPED BORDER LACE.** Dutch point. *Holland.* 16th or 17th centy. L. 2 ft. 4 in., W. 3*½* in. Bought, 3*s.* 6*d.* 861.-'53.

**COARSE EDGING.** Dutch or Flemish. 17th centy. L. 2 ft. 9 in., W. 1*¼* in. Bought, 7*s.* 604.-'54.

**BORDER LACE.** Old Dutch point. *Holland.* 18th centy. L. 26 in., W. 7*½* in. Bought, 12*s.* 6*d.* 598.-'54.

**SCALLOPED BORDER LACE.** Old Dutch point. *Holland.* 17th centy. L. 2 ft. 10 in., W. 3 in. Bought, 3*s.* 6*d.* 860.-'53.



BORDER LACE, MECHLIN

BELGIAN, *Beginning of Present Century.*

No. 324 '69.—Page 34.

No.

## IV. *the int-pers-noun is being overt*

## GERMANY AND NORTHERN EUROPE.

The art of making lace upon the pillow was first introduced into Germany by Barbara Etterlein, of Nuremburg parents, who removed to the mining district of the Hartz Mountains. Here she married a rich master miner, Christopher Uttmann of Annaberg. Observing the girls were mostly employed in weaving net caps for the miners to confine their hair, Barbara, who had learned the art of lace-making from a Brabant refugee, introduced the pillow and taught them to make a plain lace ground, whence she proceeded to set up a workshop at Annaberg, and began to make lace of various patterns. Thence the art spread over Germany. Barbara Uttmann died at Annaberg, and on her tomb is inscribed, "Here lies Barbara Uttmann, died " 14 Jan. 1575, whose invention of lace in the year 1561, " made her the benefactress of the Hartz Mountains." This branch of industry, in which above 60,000 people were employed at the beginning of the present century, has greatly declined in the mountain district of the Erzgebirge, both on the Saxon and Bohemian sides, the peasants only making the coarse "torchon" lace similar to the piece No. 758. Machine-made lace has quite supplanted the hand-made.

PIECE OF LACE. Made by the peasants of the Erzgebirge. *Saxony.* Modern. L. 10 ft., W.  $6\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 758-'68

### Denmark.

The art of lace-making is supposed to have been introduced into Denmark by Queen Elizabeth, sister of the Emperor Charles V., and wife of Christian II., but it has never been established as a manufacture except at Tönder in North Schleswig, whence lace was distributed over Scandinavia by "lace postmen," as they were called. The

old Tönder laces imitate the fabrics of the Netherlands, while the more modern were copied from the French, but the art has nearly died out.

BORDER LACE. Old Flanders pattern. Made in Tönder, North Schleswig. *Denmark.* 17th centy. L. 11 in., W. 1½ in. Given by Mrs. Bury Palliser. 755.-'68.

BORDER LACE. Drawn work, called "Indian work." Made in Tönder, North Schleswig. *Denmark.* 18th centy. L. 14½ in., W. 2¾ in. Given by Mrs. Bury Palliser. 756.-'68.

*Sweden.*

The only manufactory of lace in Sweden is at the Convent of Wadstena, founded by St. Bridget, and its products are carried to every part of the country by "colporteurs," or hawkers.

Much lace is made by the peasantry for their own use. The weaving of coarse pillow lace is the favourite occupation of the women of Scania, and in Dalecarlia the same patterns are used as were fabricated in other parts of Europe two centuries back. No improvement takes place in the designs, as the Dalecarlian women make only for their own consumption.

PIECE OF LACE. Made by the peasants of Dalecarlia. *Sweden.* Modern. L. 6 in., W. 2½ in. Given by Mrs. Bury Palliser. 753.-'68.

PIECE OF LACE. Made at Wadstena. *Sweden.* Modern. L. 3¾ in., W. 6¼ in. Given by Mrs. Bury Palliser. 754.-'68.

*Russia.*

There is no established lace manufactory in Russia. The peasants bring their lace for sale to St. Petersburg. It is all of a coarse texture, the patterns of the same Oriental character, and mostly used for church purposes.

PIECE OF LACE. For church decoration. *Russia.* Present centy. L. 9 in., W. 5½ in. Given by Mrs. Bury Palliser. 757.-'68.

## FRANCE.

France is the special country for lace. More is worn there than in all the rest of the world put together, and, of the lace-makers throughout Europe, one-half are estimated as belonging to France alone. The only needle-made lace is that of Alençon and Argentan, both towns in the department of the Orne. The principal pillow-made are those of Valenciennes, Lille, and Arras, with the various laces of Normandy, Auvergne, and Lorraine. Point d'Alençon is the only French lace not made on the pillow, except point d'Argentan, a fabric which of late years has been confounded with that of Alençon. The manufacture of Alençon was established by Colbert, the minister who gave the first impulse to the lace industry of France. He sent to Venice for lace-workers, and placed them in his own château near Alençon. But they could not succeed in teaching their French pupils to make the true Venetian stitches, so they struck out into a new path, and invented a lace which was immediately adopted by Louis XIV. and his Court. Alençon point is the most complicated and elaborate of all fabrics, being made entirely by hand with a needle on a parchment pattern, in small segments, each part executed by a different workwoman. So elaborate is its workmanship that a piece of lace formerly passed through 18 different hands before it was completed; the number is now reduced to 12.

The lace is thus made. The pattern is printed off on pieces of green parchment, about ten inches long, each segment numbered in its order; the pattern is then pricked through upon the parchment, which is next stitched to a piece of coarse linen folded double. The outline of the pattern is traced out by two threads fixed by small stitches, passed with another thread and needle, through the parchment and its linen lining. When the outline is finished, the piece is given over to another worker to make

the ground, which is worked backwards and forwards at right angles to the border. The flowers are next worked in, then follow the "modes" or "fillings," and other different operations. When completed, the threads which unite lace, parchment, and linen together are cut by passing a razor between the folds of the linen, and there remains only the great work of uniting the different segments together. This process devolves upon the head of the fabric, and is effected by the stitch called "assemblage," by us, termed "fine joining." Point d'Alençon is the only lace in which horse-hair is introduced along the edge, to give firmness and consistency to the "cordonnet."

From the labour expended in producing it, point d'Alençon is the most costly of all lace. Fabulous are the sums that were lavished upon it in the last century, and a wedding order will even now often amount to 6,000*l.*

*Alençon.*

BORDER. Point d'Alençon, with stags introduced into the pattern. *France.* 17th centy. L. 2 ft. 10 in., W. 2 in. Bought, 1*l.* 594.-'54.

LAPPET. Point d'Alençon. *France.* 18th centy. L. 4 ft. 6 in., W. 4*1*<sub>4</sub> in. Bought, 5*l.* 10*s.* 541.-'54.

BORDER. Point d'Alençon. *France.* 18th centy. L. 4 ft., W. 2*1*<sub>2</sub> in. Bought, 1*l.* 5*s.* 853.-'53.

Similar in style to the preceding.

BORDER LACE. Point d'Alençon, period of Louis XV., sprigs of leaves and flowers. *France.* 18th centy. L. 2 ft. 4*1*<sub>2</sub> in., W. 1*3*<sub>4</sub> in. Bought, 15*s.* 838.-'68.

BORDER LACE. Point d'Alençon. *France.* 18th centy. L. 4 ft. 6 in., W. 1*1*<sub>4</sub> in. Bought, 13*s.* 854.-'53.

BORDER LACE. Point d'Alençon, period of Louis XVI., sprig pattern with crescents in border. *France.* 18th centy. L. 27 in., W. 3*5* in. Bought, 2*l.* 15*s.* 2*d.* 836.-'68.

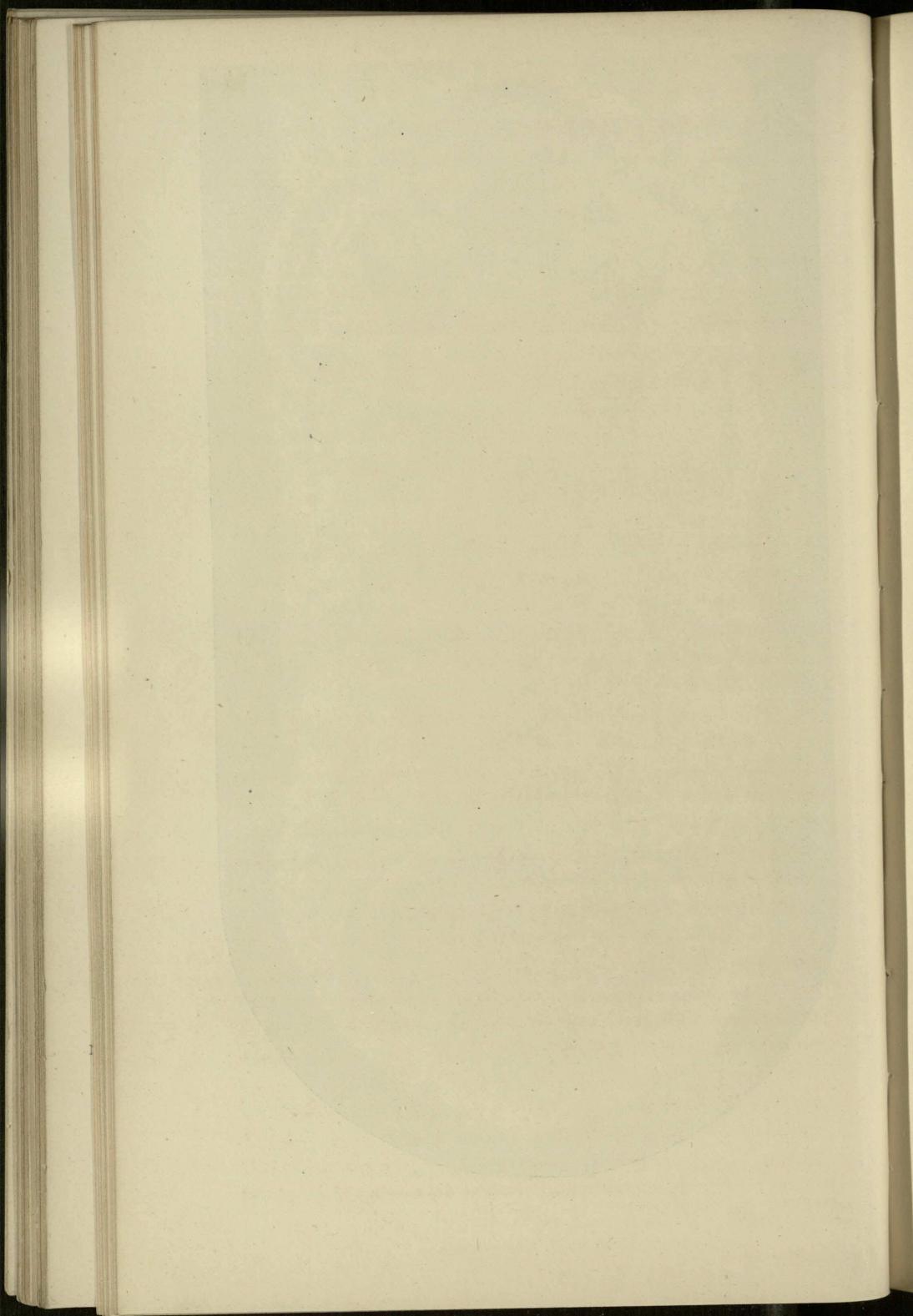
LACE, piece of "point d'Alençon" border, with pattern of large and small sprigs. *French.* Early 18th centy. L. 2 yds., W. 2*3*<sub>4</sub> in. Bought, 5*l.* 60.-'70.

The difference here is very marked between the curved lines of Louis XV. and the straight symmetrical style of his successor.



LAPPET, 'POINT D'ALENÇON,'

FRENCH, 18th Century.



BORDER LACE. Point d'Alençon. *France.* About 1770. L.  $7\frac{1}{2}$  in., W.  $3\frac{3}{4}$  in. Given by Mrs. Bury Palliser. 714.-'68.

NARROW EDGING. Point d'Alençon. *France.* 18th centy. L. 2 ft. 9 in., W.  $1\frac{1}{4}$  in. Bought, 1l. 4s. 2d. 1367.-'55.

BORDER LACE. Point d'Alençon. *France.* About 1770. L. 7 in., W.  $3\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 715.-'68.

PIECE OF LACE. Point d'Alençon. In progress; the green parchment pattern lined with coarse cloth. *France.* Present centy. L. of lace  $10\frac{1}{8}$  in., W.  $4\frac{1}{8}$  in. Given by Mrs. Bury Palliser. 713.-'68.

TRIANGULAR PIECE OF LACE. Point d'Alençon; the ground powdered with bees. Said to have belonged to the Empress Marie Louise. *France*, about 1810. L. 30 in., W. 14 in. Given by Mrs. Henley. 3544.-'52.

Probably part of the bed furniture made by order of Napoleon I. on the occasion of his marriage with the Empress Marie Louise. Tester, curtains, coverlet, and pillow-cases were all of the finest Alençon, powdered with bees. The amount of labour bestowed on so large a piece must have been incalculable.

CAP CROWN. Point d'Argentan "à bride;" period of Louis XIV. *France.* 17th centy. L. 12 in., W.  $14\frac{1}{4}$  in. Bought, 1l. 552.-'68.

### Argentan.

Argentan, near Alençon, in the department of the Orne, is celebrated for its needle-made lace, established about the same time as Alençon, but, though often mistaken for such, there is an essential difference between the two fabrics, both in the flower and the ground. The flowers are heavier and more compact in point d'Argentan, retaining more of their Venetian character. The ground is of most elaborate workmanship, consisting of large hexagonal meshes, each side of which is worked over with the button-hole stitch, giving it extraordinary strength and solidity. The pattern is most effective on this clear large meshed ground, which is called "bride." Point d'Argentan perished with the French Revolution, and all attempts to rediscover the manner of making it have proved unsuccessful. For many years its existence was forgotten, and it was held to be a coarse variety of point d'Alençon. Not long since, the writer

saw some magnificent flowers of point d'Argentan which had been transferred to bobbin net, in order to get rid of its "ugly coarse ground."

LENGTH FOR A FLOUNCE. Point d'Argentan; period of Louis XV. *France*. 18th centy. L. 7 ft. 3 in., W. 6 $\frac{1}{4}$  in. Bought, 9*l.* 4*s.* 553.-68.

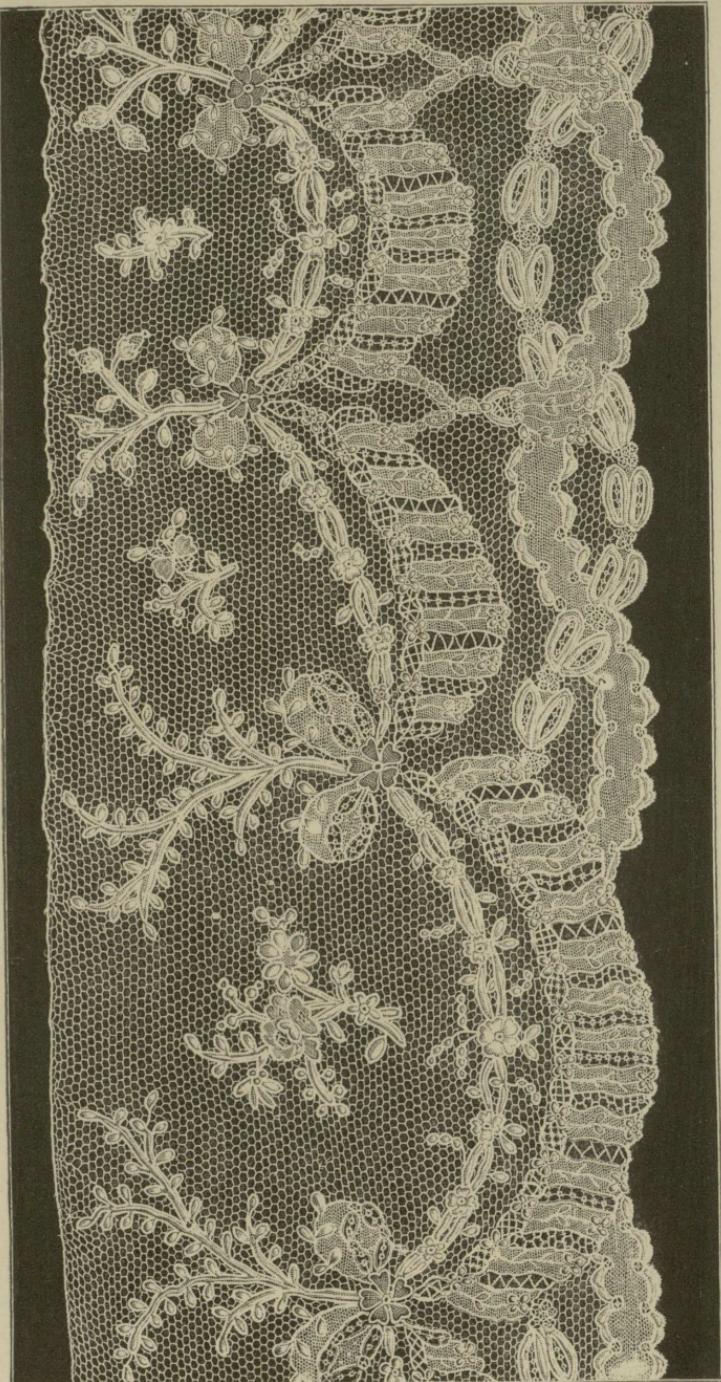
A magnificent specimen of this lace, remarkable for its even ground, the beauty of the flowers, and the elegance of the design, consisting entirely of festoons of flowers and curved lines, in the most exuberant style of Louis XV.

VEIL. Point d'Argentan. *French*. About 1600. L. at bottom, 3 ft. 7 in., depth, 9 ft. 1 $\frac{1}{2}$  in. Bought, 26*l.* 15*s.* 6*d.* 747.-70.

### *Valenciennes.*

Valenciennes lace dates from the 15th century. It flourished under Louis XIV., reached its climax from 1725 to 1780, and fell with the monarchy, every effort to revive the manufacture having failed. The transfer of this industry to Belgium is a great commercial loss to France, as more is consumed of Valenciennes lace than of any other. Valenciennes lace is made entirely on the pillow, the same thread being used for both pattern and ground. In the ground all six sides of the mesh are plaited, which renders it the strongest and most durable of laces. Hence it was styled "eternal Valenciennes." So great was the labour of making it, that where a Lille lace-maker could produce three to five ells a day, a Valenciennes worker could not accomplish more than an inch and a half. It took two months, working fifteen hours a day, to complete a pair of ruffles. Valenciennes lace was therefore very costly. The city-made lace alone was called "real Valenciennes" (*vraie Valenciennes*), and was remarkable for the beauty of its ground, the richness of its design, and the evenness of its tissue.

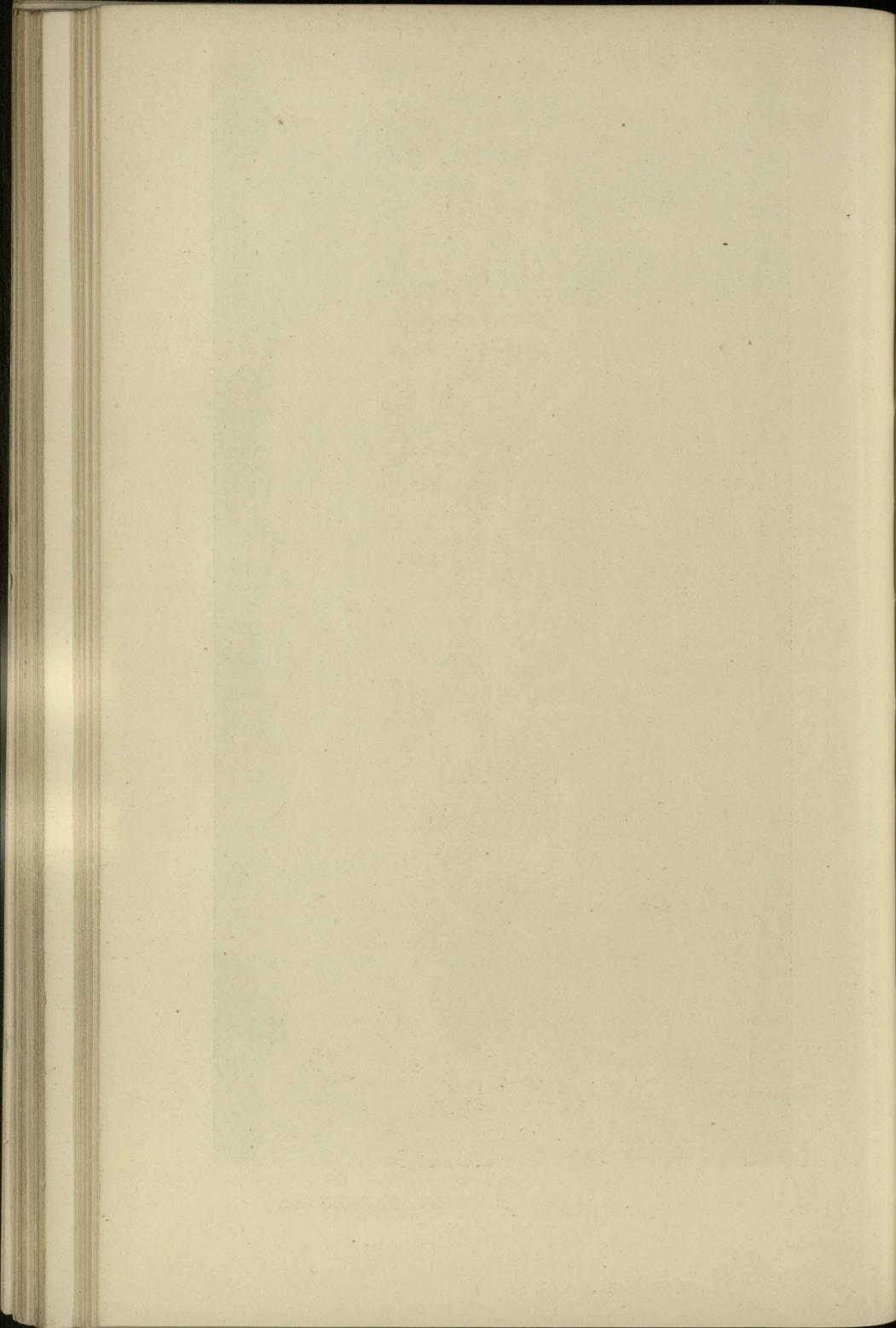
No. 550 is a fine specimen of this lace, of the period of Louis XIV. The ground fine and compact, the flower resembling cambric, and the design bold and florid, the truthfulness of the flowers showing its Flemish origin, for Valenciennes formed part of the ancient province of Hainault, and was only transferred to France by conquest and treaty at the end of the seventeenth century.



LENGTH FOR A FLOURNE, 'POINT D'ARGENTAN'

Period of Louis XV.

FRENCH, 18th Century.



PAIR OF LAPPETS. Valenciennes; period of Louis XIV.  
*France.* 17th centy. L. 3 ft.  $3\frac{1}{2}$  in., W.  $3\frac{3}{4}$  in. Bought,  
 2*l.* 8*s.* 550.-'68.

BORDER LACE. Valenciennes. *France.* 17th centy. L.  
 $10\frac{1}{8}$  in., W.  $1\frac{1}{2}$  in. Given by Mrs. Bury Palliser.  
 716.-'68.

LACE, piece of Valenciennes. *French.* Middle of 18th  
 centy. L. 7 ft.  $2\frac{1}{2}$  in., W. 3 in. Bought, 1*l.* 5*s.*  
 131.-'70.

PAIR OF LAPPETS. Valenciennes; period of Louis XVI.  
*France.* Late 18th centy. L. 22 in., W.  $3\frac{1}{4}$  in. Bought,  
 1*l.* 4*s.* the pair. 551-1*a.*-'68.

BORDER LACE. Valenciennes. *France.* 18th centy. L.  
 24 in., W. 2 in. Bought, 8*s.* 325.-'69.

PIECE OF EDGING. Valenciennes. *France.* Modern. L.  
 6 ft., W.  $\frac{7}{8}$  in. Bought. 4761.-'54.

PAIR OF CUFFS. Border of Valenciennes, scroll pattern.  
*France.* Diam. of lace  $1\frac{1}{4}$  in. Given by the Rev.  
 R. Brooke. 974-4*a.*-'64.

KERCHIEF. Cambric, trimmed with Valenciennes lace.  
*French.* Middle of 18th centy. L. of lace, 2 ft. 10 in.,  
 greatest depth, 9 in. Bought, 2*l.* 130.-'70.

CHILD'S SHIRT. Border of Valenciennes, scroll pattern.  
*France.* Diam. of lace  $\frac{7}{8}$  in. Given by the Rev.  
 R. Brooke. 975.-'64.

*Lille.*

Lille lace equals in antiquity the laces of the Netherlands, of which country Lille, as Valenciennes, was anciently a part. Both these cities belong to France by virtue of the treaties of Aix-la-Chapelle (1668) and Nimeguen (1678). The special excellence of Lille lace is its single ground, the finest, lightest, and most transparent known. Instead of the sides of the meshes being plaited, either partly as in Brussels, or wholly as in Valenciennes, four of the sides are formed by twisting two threads round each other, and the remaining two sides by the simple crossing of the threads over each other. A thick thread marks the pattern. The edges of the old Lille lace are generally straight. The black was much worn for mantles, but it is now no longer made, and little is produced of the white.

PAIR OF LAPPETS. Lille. Flowing pattern of grapes and vine leaves. *France.* 18th centy. L. 3 ft.  $5\frac{1}{2}$  in., W.  $4\frac{1}{4}$  in. Bought, 2l. 2s. the pair. 841.-'68.

TRIMMING FOR AN ALB. Thread lace embroidered. Probably Lille. *France.* 18th centy. L. 9 ft. 8 in., W. 2 ft. Bought, 1l. 8s. 4d. 1036.-'55.

BORDER LACE. Lille. *France.* 18th centy. L.  $13\frac{1}{2}$  in., W. 6 in. Given by Mrs. Bury Palliser. 724.-'68.

BORDER LACE. Lille. *France.* 18th centy. L.  $7\frac{5}{8}$  in., W.  $4\frac{3}{8}$  in. Given by Mrs. Bury Palliser. 725.-'68.

BORDER LACE. Lille. *France.* 18th centy. L. 6 in., W.  $3\frac{3}{4}$  in. Given by Mrs. Bury Palliser. 726.-'68.

BORDER LACE. Lille. *France.* 18th centy. L.  $4\frac{3}{4}$  in., W.  $3\frac{3}{4}$  in. Given by Mrs. Bury Palliser. 727.-'68.

BORDER LACE. Lille. *France.* 18th centy. L.  $10\frac{3}{4}$  in., W.  $3\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 728.-'68.

BORDER LACE. Lille. *France.* Modern. L. 24 in., W.  $3\frac{1}{4}$  in. Bought, 5s. 326.-'69.

*Chantilly, &c.*

Chantilly, in the department of Oise, is the centre of a district long celebrated for its black and white silk laces, a manufacture established in the 17th century by the Duchesse de Longueville. The flower and ground are of the same silk. Its productions being exclusively for the use of the higher classes, its lace-makers were many of them victims of the Revolution. Under the First Empire, blonde lace again became worn, and Chantilly recovered its prosperity, and exported extensively to Spain and her American colonies, mantillas, scarfs, and other large pieces, in the making of which she had no competitor. Later she has had to contend with the fabrics of Normandy, and her manufacture has succumbed in the contest. Chantilly at present fabricates but little; she has been supplanted by the productions of Calvados, which are similar in material and in the mode of fabrication.

BORDER. White silk blonde; bold flower border and small leaves. Chantilly. *France.* 19th centy. L. 2 ft., W.  $6\frac{3}{4}$  in. Bought, 5s. 840.-'68.

PIECE OF SILK BLONDE. *French*, present centy. L. 4 ft.,  
W. 4 $\frac{1}{2}$  in. Bought, 1*l.* 873.-'53.

LADY'S SLEEVE, "manchette d'hiver." Silk lace, embroidered with white chenille. *French*. 18th centy. L. 3 ft., W. 9 in. Bought, 4*s. 1d.* 1043.-'55.

LADY'S SLEEVE, "manchette d'hiver." Silk lace, embroidered with white chenille. *French*. 18th centy. L. 3 ft., W. 9 in. Bought, 4*s.* 1044.-'55.

The companion sleeve of No. 1043.

PORTION OF A FLOUNCE. Chenille blonde. *French*. 18th centy. L. 16 in., W. 7 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 844.-'68.

BORDER LACE. Chenille blonde. *French*. 18th centy. L. 22 $\frac{1}{2}$  in., W. 1 $\frac{5}{8}$  in. Given by Mrs. Bury Palliser. 845.-'68.

A BORDER OF SILK BLONDE, conventional flower pattern. Made at Caen, but termed "Chantilly blonde." *France*. Modern. L. 10 $\frac{1}{2}$  in., W. 5 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 229.-'69.

SILK BLONDE INSERTION. Geometric pattern. Made at Caen, and termed "Caen blonde." *France*. Modern. L. 4 $\frac{3}{4}$  in., W. 1 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 230.-'69.

BORDER OF SILK BLONDE, with bold pattern of leaves and flowers. Made at Caen, and termed "blonde mate." *France*. Modern. L. 21 in., W. 5 in. Given by Mrs. Bury Palliser. 231.-'69.

The above are specimens of the three kinds of blonde made in Normandy, in the department of Calvados, both in black and white. No. 229 is made like the Chantilly, the same silk being used for the flower and ground. In No. 230 the flower is made with a different silk, as it is in most of the machine-made blondes of Calais and Nottingham. No. 231 is made for the Spanish mantillas.

BORDER OF WHITE THREAD. Made at Caen and Bayeux. *France*. Early in present century. L. 11 in., D. 3 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 232.-'69.

PIECE OF SILK THREAD, resembling in pattern Spanish point. *French*. 17th centy. L. 6 ft. 6 in., W. 4 in. Bought, 4*s.* 1045.-'55.

BORDER. Double ground, flower-pot pattern. *French.*  
18th centy. L. 20 in., W. 4 in. Bought, 6s. 868.-'53.

BORDER LACE. "Point de Dieppe." *France.* Present centy.  
L. 4 $\frac{1}{2}$  in., W. 1 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser.

729.-'68.

Point de Dieppe resembles Valenciennes, but is of less complicated make. It is no longer fabricated, being superseded by Valenciennes, which is extensively made in the lace schools at Dieppe, under the direction of the Sœurs de la Providence.

## ENGLAND.

The introduction of pillow lace-making into England is assigned to the Dutchers who fled from the persecutions of Alva, and sought an asylum on our peaceful shores. The two great centres of lace-making are Buckinghamshire and Honiton, in Devonshire.

The laces of Buckinghamshire and the adjacent counties of Bedfordshire and Northampton are celebrated for the clearness and beauty of their "point" grounds, rivalling those of Lille, whose patterns they copied, hence these laces have been called "English Lille." The principal branch of the trade was the making of those narrow laces specially employed for trimming infants' caps, called in the country where they are made "baby lace," but the discontinuance of the wearing of caps by infants, and the increase of machine-made lace have caused the demand for these laces to decline, and the lace-makers have given up their Lille grounds, and make Cluny and Maltese lace.

The lace manufacture of Devonshire extends along the seacoast from Seaton, by Beer, Branscombe, and Sidmouth to Exmouth, including the Vale of Honiton, which is its chief centre. The Honiton lace resembles the Brussels in manufacture. The old ground was beautifully fine and regular, made of thread procured at Antwerp, where its market price in 1790 was 70*l.* the lb., as high as a hundred guineas having been paid for it to smugglers during the war; and the lace-makers would receive as much as 18*s.* the yard for making the ground of border lace, not two inches wide. But it is for its sprigs that Honiton owes its great reputation. They are made separately on the pillow, and like those of Brussels were at first worked in, and afterwards "applied" or sewn on the ground.

Honiton lace was very costly; a veil would be worth a hundred guineas. Honiton workers still retain their celebrity for the excellence of their work, but the style is

altered, and the fine ground and delicate sprigs which made their reputation, have been replaced by the modern "guipure."

PIECE OF LACE. Large scallops. Needle-made, floral pattern of elaborate workmanship. *England.* 17th centy. 5 $\frac{5}{8}$  in. by 3 $\frac{1}{4}$  in. Given by Mrs. Bury Palliser. 730.-'68.

BORDER LACE. Devonshire point. *England.* 18th centy. L. 12 $\frac{3}{4}$  in., W. 2 in. Given by Mrs. Bury Palliser. 740.-'68.

PIECE OF LACE. Fine pillow net ground. Honiton. *England.* 18th centy. L. 7 in. W. 4 $\frac{1}{8}$  in. Given by Mrs. Bury Palliser. 732.-'68.

BORDER LACE. Fine Honiton. *England.* 18th centy. L. 4 $\frac{1}{8}$  in., W. 1 $\frac{3}{8}$  in. Given by Mrs. Bury Palliser. 733.-'68.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England.* 18th centy. L. 4 ft. 10 in., W. 2 $\frac{5}{8}$  in. Bought, 2l. 12s. 6d. 826.-'68.

This is an exquisite example of the old sprig pattern and pillow ground, emulating in beauty the Brussels fabric. The style of pattern is that of the end of the last century, coeval with the French Louis XIV.

BORDER LACE. Honiton, pillow ground, the sprigs "applied." *England.* Present centy. L. 5 ft., W. 2 $\frac{1}{2}$  in. Bought, 1l. 5s. 827.-'68.

This specimen dates from the beginning of the 19th century.

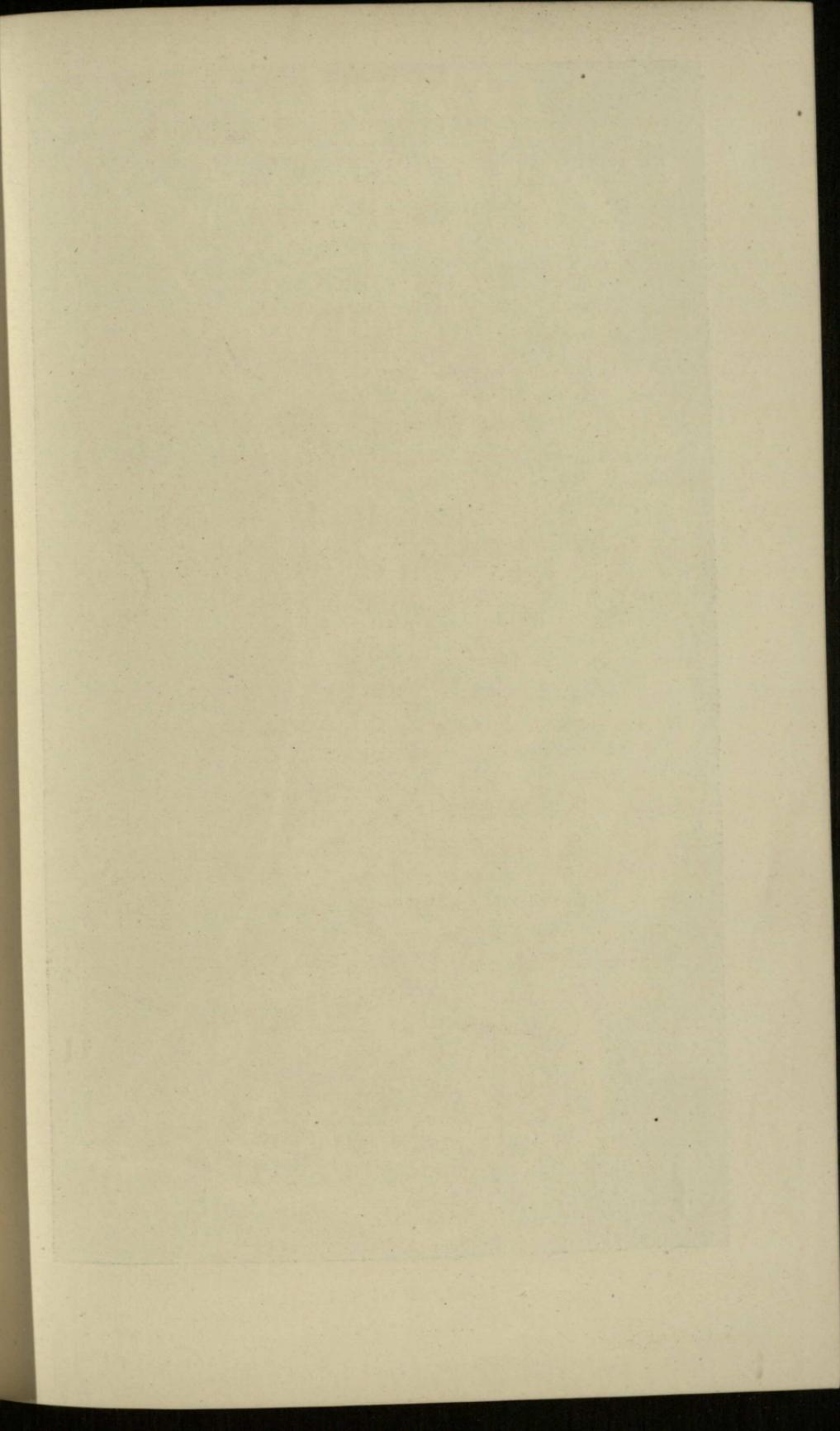
INFANT'S CAP. Honiton, pillow lace, with ground of curious fancy stitches. *England.* 1838-40. L. of outer edge 12 $\frac{1}{2}$  in. Bought, 1l. 5s. 825.-'68.

COLLECTION. Sixteen Honiton sprigs. *England.* Modern. Various dimensions. Given by Mrs. Treadwin, Exeter. 699.-'68.

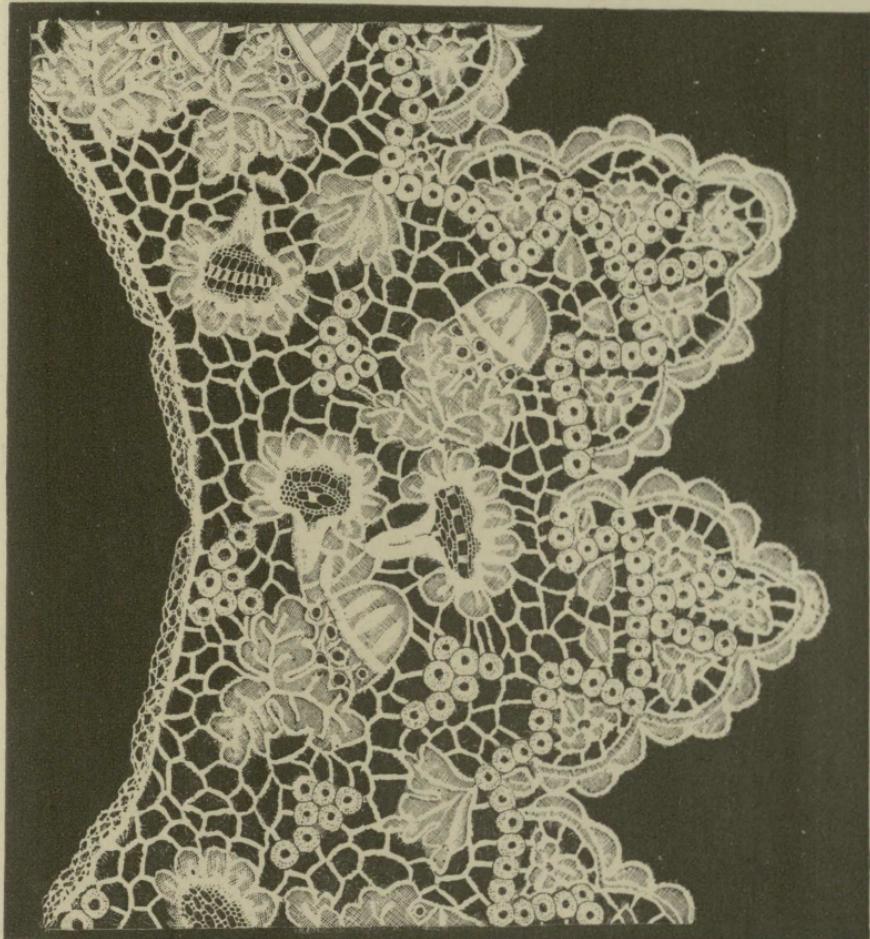
PIECE OF LACE. Two sprigs of flowers and leaves. Honiton. *England.* About 1820. 5 $\frac{1}{4}$  in. by 4 in. Given by Mrs. Bury Palliser. 734.-'68.

PIECE OF LACE. Sprig of dahlia with leaves, pattern used for the dress of Her Majesty Queen Adelaide. Honiton. *England.* About 1838. 4 $\frac{3}{8}$  in. by 3 $\frac{1}{2}$  in. Given by Mrs. Bury Palliser. 735.-'68.

PIECE OF LACE. Sprig of flowers and leaves. Honiton. *England.* Present centy. 2 $\frac{1}{2}$  in. by 2 in. Given by Mrs. Bury Palliser. 736.-'68.



- BORDER LACE. Imitation of Spanish point. *Irish*, modern. L. 28 in., W. 4 in. Bought, 18s. 6d. 1159.-'55.
- BORDER LACE. Imitation of Spanish point. *Irish*, modern. L. 20 in., W. 3½ in. Bought, 1l. 5s. 1158.-'55.
- COLLAR. Imitation of Spanish point. *Irish*, modern. L. 36 in., W. 3 in. Bought, 10s. 6d. 1165.-'55.
- BORDER LACE. Imitation of ancient point. *Irish*, modern. (Made in the Belfast Normal Lace School.) L. 14 in., W. 3½ in. Bought, 2l. 10s. 1356.-'54.
- BORDER LACE. "Snow point." Imitation of fine raised Venice point. *Irish*, modern. (Made in the Belfast Normal Lace School.) L. 12 in., W. 4 in. Bought, 6l. 6s. 1355.-'54.
- BORDER LACE. Imitation of "point d'Alençon." *Irish*, modern. (Made in the Belfast Normal Lace School.) L. 8 in., W. 2½ in. Bought, 3l. 3s. 1357.-'54.
- COLLAR. *Irish*, modern. L. 28 in., W. 4½ in. Bought, 17s. 6d. 1156.-'55.
- HANDKERCHIEF. Border of grapes and vine leaves. *Irish*, modern. 18 in. square. Bought, 2l. 2s. 1160.-'55.
- COLLAR. Irish point. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 17 in., W. 3¼ in. Bought, 17s. 6d. 1157.-'55.
- HANDKERCHIEF WITH BORDER. Imitation Brussels "applied." *Irish*, modern. 16 in. square. Bought, 2l. 12s. 6d. 1161.-'55.
- LAPPET. Imitation Brussels "applied," with pattern of flowers on the net ground. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) 3 ft. 4½ in. by 6 in. Bought, 2l. 2s. 1163.-'55.
- SCARF. White lace. *Irish*, modern. L. 8 ft. 8 in., W. 2 ft. 4 in. Bought, 5l. 5s. 1162.-'55.
- BORDER LACE. *Irish*, modern. L. 4 ft. 2 in., W. 2 in. Bought, 5s. 3d. 1175.-'55.
- BORDER LACE. Imitation of "plaited Bedford." *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 4 in., W. 2¼ in. Bought, 7d. 1176.-'55.
- BORDER LACE. Imitation of the wire-ground Valenciennes of Ypres, West Flanders. *Irish*, modern. L. 11 in., W. 3½ in. Bought, 14s. 1168.-'55.



COLLAR, IRISH POINT LACE

MODERN IRISH.

Made in the Irish Normal Lace School, Dublin.

No. 1157 '55.—Page 50.



BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern.	L. 10 in., W. 4 in.	Bought, 11s.	1169.-'55.
BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern.	L. 9 in., W. 2 in.	Bought, 5s. 3d.	1170.-'55.
BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern. (Made in the Irish Normal Lace School, Dublin.)	L. 8½ in., W. 2 in.	Bought, 4s. 7d.	1171.-'55.
BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern.	L. 10 in., W. 2 in.	Bought, 5s. 3d.	1172.-'55.
BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern.	L. 7 in., W. 4½ in.	Bought 10s. 4d.	1173.-'55.
BORDER LACE.	Imitation of the wire-ground Valenciennes of Ypres, West Flanders. <i>Irish</i> , modern.	L. 4 ft. 3 in., W. 2½ in.	Bought, 1l. 17s.	1174.-'55.
BORDER LACE, SCALLOPED.	Imitation of white Maltese. <i>Irish</i> , modern.	L. 15 in., W. 3½ in.	Bought, 2s. 10d.	1178.-'55.
BORDER LACE, SCALLOPED.	Imitation of white Maltese. <i>Irish</i> , modern.	L. 14 in., W. 3½ in.	Bought, 2s. 5d.	1179.-'55.
BORDER LACE, VANDYKED.	Imitation of white Maltese. <i>Irish</i> , modern.	L. 11 in., W. 4 in.	Bought, 2s. 4d.	1180.-'55.
BORDER LACE, VANDYKED.	Imitation of white Maltese. <i>Irish</i> , modern.	L. 11 in., W. 4 in.	Bought, 2s. 4d.	1181.-'55.
BORDER LACE, VANDYKED.	Imitation of white Maltese. <i>Irish</i> , modern.	L. 11 in., W. 4 in.	Bought, 2s. 4d.	1182.-'55.
BORDER LACE.	Imitation of black Maltese. <i>Irish</i> , modern.	L. 6 ft. 10 in., W. 4½ in.	Bought, 19s. 8d.	1164.-'55.
VEIL.	Black lace. <i>Irish</i> , modern.	L. 3 ft. 6 in., W. 21 in.	Bought, 15s.	1166.-'55.
BERTHE.	Black lace. <i>Irish</i> , modern.	L. 4 ft. 3 in., W. 10 in.	Bought, 1l. 11s. 6d.	1167.-'55.

- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 11 in., W. 4 in. Bought, 1s. 11d. 1177.-'55.
- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 12 in., W.  $5\frac{1}{2}$  in. Bought, 4s. 6d. 1182.-'55.
- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L.  $10\frac{1}{2}$  in., W. 6 in. Bought, 6s. 3d. 1184.-'55.
- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 50 in., W. 2 in. Bought, 6s. 5d. 1188.-'55.
- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 28 in., W. 3 in. Bought, 4s. 6d. 1189.-'55.
- BORDER LACE. Imitation of French silk blonde. *Irish*, modern. L. 36 in., W. 3 in. Bought, 5s. 6d. 1190.-'55.
- BORDER LACE. Imitation of gold blonde. *Irish*, modern. L. 7 in., W.  $5\frac{1}{2}$  in. Bought, 3s. 9d. 1187.-'55.
- BORDER LACE. Imitation of silver blonde. *Irish*, modern. L. 32 in., W.  $3\frac{1}{2}$  in. Bought, 13s. 3d. 1185.-'55.
- BORDER LACE. Imitation of silver blonde. *Irish*, modern. (Made in the Irish Normal Lace School, Dublin.) L. 35 in., W. 3 in. Bought, 12s. 6d. 1186.-'55.
- BORDER LACE. *Very* modern. L. 14 in., W.  $3\frac{1}{2}$  in. Bought, 2s. 6d. 1180.-'55.
- BORDER LACE. *Very* modern. L. 11 in., W. 4 in. Bought, 2s. 6d. 1181.-'55.
- BORDER LACE. *Very* modern. L. 11 in., W. 4 in. Bought, 2s. 6d. 1182.-'55.
- BORDER LACE. *Very* modern. L. 11 in., W. 4 in. Bought, 2s. 6d. 1183.-'55.
- BORDER LACE. *Very* modern. L. 11 in., W. 4 in. Bought, 2s. 6d. 1184.-'55.
- BORDER LACE. *Very* modern. L. 10 in., W. 3 in. Bought, 1s. 6d. 1185.-'55.
- BORDER LACE. *Very* modern. L. 10 in., W. 3 in. Bought, 1s. 6d. 1186.-'55.
- BORDER LACE. *Very* modern. L. 9 ft 0 in., W. 21 in. Bought, 1s. 6d. 1187.-'55.
- BORDER LACE. *Very* modern. L. 4 ft 5 in., W. 8 in. Bought, 1s. 6d. 1188.-'55.
- BORDER LACE. *Very* modern. L. 4 ft 5 in., W. 8 in. Bought, 1s. 6d. 1189.-'55.
- BORDER LACE. *Very* modern. L. 4 ft 5 in., W. 8 in. Bought, 1s. 6d. 1190.-'55.

## VIII.

### MALTA.

Malta is celebrated for its black and white guipure laces, the pattern always of the same character, taken from the geometric lace of the 16th and 17th centuries.

PARASOL COVER. Black Maltese lace, with the inscription of "God save the Queen" round the border. *Malta*, modern. Diam. 2 ft. 0 $\frac{1}{2}$  in. Bought, 2*l.* 12*s.* 6*d.* 828.-'68.

This parasol cover, with the next, No. 829, were made for the International Exhibition of 1862. Both are of excellent workmanship.

PARASOL COVER. Variegated silk Maltese lace. *Malta*, modern. Diam. 2 ft. 3 in. Bought, 2*l.* 12*s.* 6*d.* 829.-'68.

VEIL. Maltese white lace, wheel pattern in border. *Malta*, modern. Diam. 2 ft. 4 in. Bought, 1*l.* 1*s.* 830.-'68.

---

LACE BARK. Specimen of the inner bark of the lace bark tree, "Daphne Lagetta." *Jamaica*. L. 5 in., W. 5 in. Given by Mrs. Bury Palliser. 235.-'69.

Booster Lamp. Includes a French silk blouse  
and a French silk blouse.

## WALTA

Booster Lamp. Includes a French silk blouse  
and a French silk blouse. It is a  
little bit of a challenge to find this blouse  
in the pattern book to the first page 1111

Booster Lamp. Includes a French silk blouse  
and a French silk blouse. It is a  
little bit of a challenge to find this blouse  
in the pattern book to the first page 1111

Booster Lamp. Includes a French silk blouse  
and a French silk blouse. It is a  
little bit of a challenge to find this blouse  
in the pattern book to the first page 1111

Booster Lamp. Includes a French silk blouse  
and a French silk blouse. It is a  
little bit of a challenge to find this blouse  
in the pattern book to the first page 1111

125 (65.)	- 20	558 (68.)	- 24	731 (68.)	- 21
129 (69.)	- 31	576-581 (64.)	21, 22	732 to 735 (68.)	46
130 (69.)	- 30	582-583 (64.)	- 19	736 to 739 (68.)	46-47
145 (66.)	- 13	584-5 (64.)	- 23	740 (68.)	- 46
58-59 (70.)	- 33	586-7 (64.)	- 27	741-2 (68.)	- 48
60 (70.)	- 38	588-592 (64.)	- 27	743 to 749 (68.)	29
61 (70.)	- 19	593 (54.)	- 30	743 to 746 (70.)	23
128 (70.)	- 31	593 (64.)	- 27	747 (70.)	- 40
129 (70.)	- 31	594 (54.)	- 38	750 to 752 (68.)	29
129a (70.)	- 31	594 (64.)	- 27	753 to 756 (68.)	36
130 (70.)	- 41	595-6 (54.)	- 18	757 (68.)	- 36
131 (70.)	- 41	595-6 (64.)	27-28	758 (68.)	- 35
136 (69.)	- 20	597 (64.)	- 28	759-60 (68.)	- 14
163 to 167 (65.)	30	597-597c (54.)	23	785 (64.)	- 47
229 to 232 (69.)	43	598 (54.)	- 34	825-827 (68.)	46
233 (69.)	- 24	599 (54.)	- 28	828-830 (68.)	53
234 (69.)	- 15	600 (54.)	- 13	831-833 (68.)	- 34
235 (69.)	- 53	601 (54.)	- 19	834 (68.)	- 33
253 (66.)	- 32	602-3 (54.)	22-23	835 (68.)	- 49
313 to 315 (69.)	17	604 (54.)	- 34	836 (68.)	- 38
316 (69.)	- 19	605-610 (53.)	16, 17	837 (68.)	- 29
317 (69.)	- 47	611 (53.)	- 24	838 (68.)	- 38
318 to 320 (69.)	48	612 (53.)	- 28	839 (68.)	- 20
321-322 (66.)	- 22	613-613d (53.)	29, 30	840 (68.)	- 42
321-322 (69.)	- 48	619-20 (64.)	- 13	840 (70.)	- 33
323 (66.)	- 22	621-2 (64.)	- 15	841-841a (68.)	42
323 (69.)	- 31	623 to 624 (64.)	14	841, 841a (70.)	29
324 (69.)	- 33	625 (64.)	- 15	842-3 (68.)	- 34
325 (69.)	- 41	698 to 698c (68.)	47	842, 842a (70.)	21
326 (69.)	- 42	699 (68.)	- 46	844 (53.)	- 16
327 (69.)	- 33	713 (68.)	- 39	844-5 (68.)	- 43
541 (54.)	- 38	714 (68.)	- 39	846-7 (53.)	- 22
550 (68.)	- 41	715 (68.)	- 39	845 (53.)	- 23
551-551a (68.)	41	716 (68.)	- 41	848 (53.)	- 21
552-553 (68.)	39-40	717 to 719 (68.)	32	849 (53.)	- 20
554 (68.)	- 32	720 to 723 (68.)	33	850 (53.)	- 20
555 (68.)	- 33	724 to 728 (68.)	42	851-2 (53.)	- 16
556 (68.)	- 14	729 (68.)	- 44	853-4 (53.)	- 38
557 (68.)	- 20	730 (68.)	- 46	855-6 (53.)	- 32

TABLE of REFERENCE from the REGISTER NUMBERS of the SPECIMENS to the pages in which they are described.

## TABLE OF REFERENCE.

Number.	Page.	Number.	Page.	Number.	Page.
857-8 ('53.)	- 22	1034-5 ('55.)	- 13	1361 ('55.)	- 24
859 ('53.)	- 28	1036 ('55.)	- 42	1362-1365 ('55.)	17
860-1 ('53.)	- 34	1040 ('55.)	- 13	1366 ('55.)	- 14
862 ('53.)	- 30	1041 ('55.)	- 14	1367 ('55.)	39
863 ('53.)	- 31	1042 ('55.)	- 15	1368-1370 ('55.)	31
864 ('53.)	- 30	1043-4 ('55.)	- 43	1371 ('55.)	- 17
865-865a ('53.)	30	1045 ('55.)	- 43	2458-2461 ('55.)	18,19
866-7 ('53.)	- 31	1095-5a ('54.)	- 49	3268 ('55.)	- 31
868 ('53.)	- 44	1154-1163 ('55.)		3544 ('52.)	- 39
869 ('53.)	- 47		49-50	4218-19 ('57.)	- 14
870-1 ('52.)	- 47	1164 ('55.)	- 51	4220 ('57.)	- 13
872-2a ('53.)	- 31	1165 ('55.)	- 50	4462 ('58.)	- 14
873 ('53.)	- 43	1166-7 ('55.)	- 51	4679 ('58.)	- 18
874 ('53.)	- 30	1168-1174 ('55.)		4761 ('54.)	- 41
875-5a ('53.)	- 49		50, 51	7427-7429 ('61.)	31
876 ('53.)	- 49	1175 ('55.)	- 50	7430 ('61.)	- 32
877 ('47.)	- 30	1176 ('55.)	- 50	7503 ('61.)	- 20
900-900e ('64.)	28	1177 ('55.)	- 52	7504-7506 ('61.)	16
969 ('64.)	- 29	1178-1182 ('55.)	51	7507-8 ('61.)	- 17
970-1 ('64.)	- 19	1183-1190 ('55.)	52	7509-10 ('61.)	- 16
972 ('64.)	- 28	1354 ('64.)	- 14	7511-7514 ('61.)	24
973-3a ('64.)	- 28	1355-1357 ('54.)	50	7515-16 ('61.)	- 16
974-4a ('64.)	02-41	1358 ('64.)	- 15	7517 ('61.)	- 24
975 ('64.)	02-41	1359 ('55.)	- 19	7518-7520 ('61.)	28
976 ('64.)	02-41	1358 ('55.)	- 20	7521-7526 ('61.)	18
977-977e ('64.)	- 28	1360 ('55.)	- 16	9140-1 ('63.)	- 47
81 - (88') 888-188		81 - (88') 888		81 - (88') 888	
88 - (88') 888		81 - (88') 108		88 - (88') 888	
84 - (88') 888		88-98 (88') 8-98		88 - (88') 888	
88 - (88') 888		88 - (88') 408		71 (88') 818-818	
88 - (88') 788		71, 91 (88') 018-208		91 - (88') 818	
88 - (88') 888		88 - (88') 818		74 - (88') 718	
92 - (88') 888		92 - (88') 888		84 (88') 888-888	
91 - (88') 018		92, 92 (88') 888-888		88 - (88') 888-188	
88 - (88') 018		91 - (88') 018-018		84 - (88') 888-188	
81 - (88') 818-188		91 - (88') 8-188		92 - (88') 888	
82 - (88') 818-188		91 - (88') 888-888		18 - (88') 888	
88 - (88') 818-188				68 - (88') 888	
88 - (88') 818-188		81 - (88') 888		11 - (88') 888	
88 - (88') 818-188		81 - (88') 888		24 - (88') 888	
88 - (88') 818-188		88 - (88') 818		28 - (88') 788	
88 - (88') 818-188		88 - (88') 818		38 - (88') 188	
88 - (88') 818-188		88 - (88') 818		18 - (88') 888	
12 - (88') 818-188		11 - (88') 888		14 - (88') 818-188	
12 - (88') 818-188		11 - (88') 888-888		01-08 (88') 888-888	
31 - (88') 818-188		88 - (88') 818		28 - (88') 888	
88 - (88') 818-188		88 - (88') 818-818		38 - (88') 888	
88 - (88') 818-188		88 - (88') 818-818		41 - (88') 888	
88 - (88') 818-188		88 - (88') 818-818		02 - (88') 788	

LIST OF BOOKS ON LACE IN THE ART LIBRARY, SOUTH KENSINGTON MUSEUM.

**BELIN (ANTOINE):**

[Sensuyent lis patrons de messire Antoine Belin, Reclus de saint Martial de Lyon. Item plusieurs autres beaux Patronz nouveaux, qui ont este inventez par Jehan Mayol Carme de Lyon. On les vend à Lyon chez le Prince.] Small 4to. Le Prince, Lyon, n. d.

[Imperfect, without title-page or letterpress, and comprising 27 patterns for embroidery, etc., on 14 leaves.]

**BRODERIE :**

La Broderie, son origine, son historique, ses développements jusqu'à nos jours. 71 pp. 16mo. Paris, 1864.

**CLERGET (CHARLES ERNEST):**

Tracings by C. E. Clerget, from various old French and Italian pattern books, viz.: "La fleur de la science de Pourtraiture et patrons de broderie, Façon arabique et ytalique." Paris, 1530, etc. A collection. Small fol.

**GEORGENS (JAN DANIEL AND JEANNE MARIE VON GAYETTE—GENGENS):**

Die schulen der weiblichen Handarbeit. With 64 wood engravings, and illustrations in the text. Demy 4to. Berlin, 1869.

**GOUBAUD (Madame):**

Madame Goubaud's Book of Guipure d'Art. 98 illustrations. Small 4to. London [1869].

**HAILSTONE (S. H. LILA):**

Designs for lace making. By S. H. L. H. 7 pp., and 40 coloured plates. 4to. London, 1870.

**LACE:**

Patterns of Nottingham lace, referred to in the Report of the Nottingham School of Design, March 1850. 73 patterns in a folio cover.

**LACE PATTERNS:**

Twenty-two old German woodcuts, of a set of 24, without title. In a miscellaneous collection of old prints. (See Reg. No. 21,609.)

**LACE PATTERNS:**

Ornamento delle belle et virtuose Donne. Opera nova, nella quale troverrai varie sorti di frisi, con li quali si potra ornar ciascuna donna, et ogni letti con ponti tagliati, ponti gropposi, et ogni altra sorte di ponti per fare quelle belle opere che si appartengono alle virtuose et lodevoli Fanciulle. Libro primo. 33 pp. Small 4to. n.p. n.d.

**MEREDITH (—, Mrs.):**

The Lacemakers. Sketches of Irish character, with some account of the effort to establish lacemaking in Ireland. 8vo. London, 1865.

E

## MINERVA:

Zierlich-webende Minerva, oder new-erfundenes Kunst und Bild-Buch der Weber- und Zeichner- Arbeit, worinnen treue Anweisung geschieht, wie man Künstlich wirken und schöne Arbeit verfertigen soll, von der vier- schäfftigen an, bis auf zevey und dreissig shäfftige. 49 plates in sheets. Nürnberg (Johann Christoph Weigel). n.d.

## MODELBUCH:

New Modelbuch von Allerhandt Art. Nehens vnd Stickens, jetzt mit vielerley Welscher Arbeyt, Mödel vnd Stahlen, allen Steinmetzen, Seidenstickern vnd Netterin, sehr nützlich vnd künstlich, von newem zugericht. 153 patterns, engraved on wood. Fcp. 4to. Franckfurt am Mayn. (Niclas Bassee), 1571.

## MODELBUCH:

New Model Buch, darinnen allerley Gattung schöner Mödeln der Newen ausgechnitten Arbeit, auff Krägen, Hempter, Facelet, und der gleichen zu neyen, so zuvor in Teutschlandt nicht gesehen. Allen Thugentsamen Frauwen vnd Jungkrawen, Nätterinnen, auch allen andern so lust zu solcher künstlichen Arbeit haben, sehr dienstlich. 23 plates. Obl. 8vo. St. Gallen (G. Straub), 1593.

## NUREMBERG, GERMAN NATIONAL MUSEUM:

Katalog der im germanischen museum befindlichen Gewebe und Stickereien, Nadelarbeiten und Spitzen aus älterer Zeit. With 20 plates. Imp. 8vo. Nürnberg, 1869.

## PAGANI (MATTHIO):

Lhonesto Essemplio del uertuoso desiderio che hanno le donne di nobil ingegno, circa lo imparare i punti tagliati a fogliami. In Venetia per Matthio Pagan in Frezaria al segno della Fede. M.D.L. Woodcuts. 32 pp. Small 4to. Venetia, 1550.

## PALLISER (FANNY BURY, Mrs.):

History of Lace. With woodcuts and coloured designs. 8vo. London, 1865. 2nd edition. 8vo. London, 1869.

French translation. With woodcuts. 2 vols. 8vo. Paris, 1869.

## SIBMACHER OR SIEBMACHER (HANS):

H. Sibmacher's Stick- und Spitzen- Musterbuch. Nach der Ausgabe vom Jahre 1597 (Schön Neues Modelbuch von allerley lustigen Mödeln naczunehnen Zuwrücken vñ Zustiek) in facsimilirten Copien herausgegeben vom k. k. Oesterreichischen Museum.....With 35 plates. Obl. 8vo. Wien, 1866.

## TOUCHE (VICTOR):

The Handbook of Point Lace, with illustrations and descriptions of 34 different stiches and a series of designs. By V. T. 4th edition, carefully revised. (Published for William Barnard.) Obl. 4to. London [1869].

## VAVASSORE (GIOVANNI ANDREA, called GUADAGNINO):

Opera Nova Universal intitulata corona di racammi: dove le venerande donne et fanciulle: trovaranno di varie opere.....Et molte opere per reccammatori: et per dipintore et pore vesi: de le quale opere o vero esempli ciascuno le porta pore in opera secondo el suo bisogno: Con gratia. Nuovamente stampata ne la inclito citta di Vineggia. 36 pp. Small 4to. Vineggia, n.d.

PHOTOGRAPHS of LACE in the ART LIBRARY, SOUTH  
KENSINGTON MUSEUM.

	Portfolio No.
LACE. Lent by Her Majesty the Queen	111
A COLLAR. English (Honiton), modern. Worked by E. Darvell and Co. Honiton	428
LAPPET. White Brussels lace, floral pattern with waved border, "point d'Angleterre." Style of Louis XV. Belgian. 18th cen- tury	428
LACE. Worked on the pillow. Flemish. Late 17th century	428
BRUSSELS NEEDLE POINT. Period of Louis XVI. Flemish. Late 18th century	428
PIECE OF MECHLIN LACE. Dotted ground with border of roses. Early present century	428
DENTELLE D'AUBE. Maléque et Aymard. In "Album photo- graphique"	78
COURT LAPPEL. "Point d'Alençon." French. 18th century	428
"POINT D'ALENÇON." Period of Louis XIV. Rheims Cathe- dral	333
"POINT D'ALENÇON." 18th century. (Musée rétrospective.) In l'Art ancien. Photographies des collections célèbres, par Franck. Paris [1868]	—
"POINT D'ARGENTAN." Period of Louis XV.	428
POINT COLBERT. Reproduction of Venice Point. By Messrs. Lefèbure, Bayeux. Exhibited at the Paris Exhibition, 1867. Class 33	319
GERMAN LACE. 16th century. In A. von Minutalii's "Vorbilder für Handwerker und Fabrikanten" (Liegnitz, 1853), Vol. I.	—
LACE. Specimens of thread, 16th and 17th centuries. German National Museum, Nuremberg	250
ITALIAN AND FLEMISH LACE. 16th and 17th centuries	428
LACE BORDER. With pattern in red, white, and blue silk. Italian. 16th century	428
A SPECIMEN OF THE EARLIEST VARIETY OF "PLAITED" LACE-WORK ON THE PILLOW. Italian (Genoese). 17th century	428
ROSE (OR RAISED) POINT. Italian. 17th century	428
PIECE OF POINT. "Flat Venetian." An example of collar lace. Italian. 17th century	428
ROSE" POINT, of floral design with narrow edging. Italian. 18th century	428

Portfolio  
No.

FLORAL PATTERN, with the pattern on vellum attached. Venetian tape point. 18th century	428
HEALD:	
Design for lace. By Heald, of Nottingham	428
ROCHET OF VENICE POINT, and part of an alb. Rheims Cathedral	333
SPECIMEN OF MODERN IRISH LACE	428
SPECIMEN OF LACE-WORK. Exhibited at the Paris Exhibition, 1867, Class 27	319
DESIGN FOR LACE. Exhibited at the Paris Exhibition, 1867, Class 8	319
BLACK BAYEUX LACE. Exhibited by Messrs. Lefèbure, Bayeux. At the Paris Exhibition, 1867, Class 33	319

V&amp;A - NATIONAL ART LIBRARY



3 8041 800 52763 2

## LONDON:

Printed by GEORGE E. EYRE and WILLIAM SPOTTISWOODE,  
Printers to the Queen's most Excellent Majesty.

For Her Majesty's Stationery Office.

[8351.---1000—11/70.]

